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Max Schmidt Jr.

Herman Diedrichs

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THE SCHMIDT LITHOGRAPH COMPANY

VOLUME I

Interviews Conducted by

Ruth Teiser

Berkeley

1968



Max Schmidt

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INTRODUCTION

For well over a half century, the Schmidt Lithograph Company of San Francisco was one of the great "label houses" of the United States. It was established by the German immigrant, Max Schmidt, who gave the date of its founding as 1873*, when he apparently had a partner, Frederick Buehler, briefly. *The Log of a Cabin Boy*, a pamphlet based upon Max Schmidt's recollections and published by the company in 1922, gives much accurate information on the history of the enterprise, in spite of its joking style. A 1925 pamphlet, *Dedication Ceremonies, Schmidt Lithograph Company Plant Number Two*, contains an excellent description of the organization as it was in that year.

Shortly after the company was established, Max Schmidt was joined in it by his brother, Richard Schmidt. For many years they and the younger members of the family held the major positions of leadership in the firm. Not until 1964 was a president drawn from outside the family. In 1966 the Schmidt Lithograph Company was merged with Stecher-Traung Lithograph Company of San Francisco and Rochester, New York, to become the Stecher-Traung-Schmidt Corporation.

Six Schmidt Lithograph Company men have given interviews. In this first of two volumes are the recollections of three men of the generation following Max and Richard Schmidt.

*In later years he often gave the date as 1872.

They are Max Schmidt Jr., nephew of Max Schmidt; Bernhard H. Schmidt, son of Richard Schmidt; and Herman Diedrichs, an employee for fifty years. In the second volume are the recollections of three men of the generation succeeding them: Ernest Wuthmann, Jr., a grandson of Max Schmidt; Lorenz Schmidt, a grandson of Richard Schmidt; and Stewart Norris, a company executive married to the daughter of Max Schmidt Jr. Their interviews concern in large part the company's recent years.

Much related material has been deposited in the Bancroft Library by members of the Schmidt family. It includes forty-nine albums of samples of the company's work, clippings, and correspondence since 1906; a file of letters written to Max Schmidt following publication of *The Log of a Cabin Boy*; and a collection of photographs.

Nearly ninety of the photographs are views of the company's plant and offices, in two original albums. One is dated 1903 (when during a brief merger the firm was operating under the name Mutual Label and Lithograph Company), the other 1909, following rebuilding of the plant destroyed in April, 1906. They form a remarkable record of a large lithographing and printing establishment at a transitional stage of the industry: as lithographic stones were giving way to metal plates, as multi-color presses were beginning to come into use, but before direct lithography had given way to offset and before hand transfer had given way to photographic processes.

Adding immeasurably to the value and interest of the photographs are the identifications, explanations, and comments on them by the three men whose interviews are contained in this volume. Together they form a valuable and unique record. The index to this volume is by extension a partial index to the photographs.

Ruth Teiser
Interviewer

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Books and Printing in the San Francisco Bay Area

Interviews Completed by September, 1968

Brother Antoninus *Brother Antoninus: Poet, Printer, and Religious*

Edwin Grabhorn *Recollections of the Grabhorn Press*

Jane Grabhorn *The Colt Press*

Robert Grabhorn *Fine Printing and the Grabhorn Press*

Warren R. Howell *Two San Francisco Bookmen*

Haywood Hunt *Recollections of San Francisco Printers*

Lawton Kennedy *A Life in Printing*

Oscar Lewis *Literary San Francisco*

Bernhard Schmidt, Herman Diedrichs, Max Schmidt, Jr. *The Schmidt Lithograph Company, Vol. I*

Albert Sperisen *San Francisco Printers, 1925-65*

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Max Schmidt Jr. was born in Germany in 1882 and was brought to this country in 1898 by his uncle, Max Schmidt, to live in his household. His name was originally Max Henry Schmidt, but he was generally known as Max Schmidt Jr. or "German Max." The latter distinguished him from his cousin Max A. Schmidt who was known as "Electrical Max" because he was for some years in charge of the Schmidt Lithograph Company's electrical and mechanical maintenance.

Like many members of the family, Max Schmidt Jr. spent almost his entire working life at Schmidt Lithograph Company, beginning before the turn of the century. For many years he had charge of what was known as the "factory office." He retired in 1955.

The following interview was given on two occasions. The first was in the San Francisco apartment of Mr. Max Schmidt Jr. on April 27, 1967, the second at the Atherton home of his daughter, Mrs. Stewart Norris, and Mr. Norris on May 5, 1967. Mr. Schmidt had not been well; his memory was at times poor, at times good. He and Mr. and Mrs. Norris read the transcript of his interview. They made few changes but filled in an occasional phrase and added a few names. The interviewer did some editing for continuity.

MAX SCHMIDT JR.

Recollections of Early Years

Teiser: When were you born?

M.S.Jr. I was born June 9, 1882. Opposite Cologne--across the river. Deutz. It's now a part of Cologne.

I've been fortunate all my life. I was president of the California Golf Club. I didn't have a lot of money, but I knew a good many people. I was president of the Printing House Craftsmen*.

I said, "I'm not a printing house craftsman. I'm a lithographer." But they made me president all the same. I think it was due a good deal to Haywood Hunt.**

Teiser: How long were you president of the Printing House Craftsmen?

M.S.Jr. I think two terms. Haywood Hunt would remember.

Teiser: How old were you when you came to San Francisco?

M.S.Jr. Fifteen or sixteen. I came in 1898.

Teiser: You'd already gone to school.

M.S.Jr. Oh, yes. I went to the Realgymnasium. I learned French. Dr. Uthoff taught us. I had six or eight years of Latin. I spoke French.

My mother had eight children. My father died

*San Francisco chapter, International Club of Printing House Craftsmen.

**See also 1967 Haywood Hunt interview this series, *Recollections of San Francisco Printers*.

M.S.Jr. when the youngest one was born. Six boys and two girls. Brother Kurt was the only one who made much money. He later came out here with \$10,000 and invested it in the Schmidt Lithograph Company.

Teiser: You were the only one who came to this country as a young man?

M.S.Jr. Yes. Shipped over.

My father had charge of the railroad shops in Osnabruck. I saw them as a youngster. They were big. I said to Dad, "What are you?" He said, "I'm a graduate of the University of Charlottenburg." I didn't even graduate from the Realgymnasium before I came out here, because I saw that Mother had a lot of trouble. We had enough to eat, a big garden, all the fruit we wanted and so forth. Each boy did all the physical jobs. My oldest brother I disliked very much. My brother Kurt, I admired him.

Uncle Schmidt* paid my passage out here. It was third class. But I paid him back. Gradually. It took years. On my first trip back to Europe, I think it was in 1906, I found out--my mother told me--that I was shipped out here because Aunt Schmidt--Tante Schmidt--lost four children in one

*Max Schmidt

M.S.Jr. week. I was to take the place.* I never asked to come, but I've never regretted it. I've made three or four trips to Europe and every time I come back I whistle, "California Here I Come."

I always worked for what I got. Some of the boys swiped things, but I never did. I bought every share of stock in the company that I got. I made everything I got except the \$1500 Uncle Schmidt left me.

Teiser: You must have worked hard to learn your trade.

M.S.Jr. Yes, I had to work hard. I was a bum artist.

[Laughter] I learned transfer work at the H. S. Crocker Co. Uncle Schmidt bought out H. S. Crocker. They had a small department, lithograph department. Old man Pohlmann [Theodore Pohlmann?] --he's been dead now for years--he was the manager of that department. I liked Old Man Pohlmann. He was a capable man. He was a good lithographer, but he drank too much. It wasn't the banker Crocker who owned the company. I think Schmidt saved it at some point. They [Crocker] practically lost it.

*Dad told me just recently that his mother said he was to be adopted by Max Schmidt." Barbara Schmidt Norris.

M.S.Jr. Gus Soderwall, a Swede--he was the best platemaker. A darned good man. He taught me the transfer work. He was my boss for several years. He went with Mutual.* He knew the business from A to Z. They imported him from Europe.

Teiser: You were a transfer man?

M.S.Jr. A transfer man. I ran the press too. There was a big strike and they taught me to run a press.

Teiser: A transfer man worked with plates?

M.S.Jr. Making plates, yes. First with stone. Then the offset presses came in and the deep printing [deep etch plates] because they ran so much faster.

Teiser: So then you went to plates?

M.S.Jr. Yes. I learned on stone first. The stone came from Bavaria, Germany.

I didn't get much money. I saved my money.

Mrs.

Norris: I remember you told me about where you first went to work, on Leidesdorff Street.

M.S.Jr. Oh, yes, for Oscar Schneider. He was an artist. Every time he wanted a stone or anything like that, he'd say, "You go over to Schmidt Lithograph and ask them for a stone." I says, "Supposing they don't?" And he'd say, "Oh, they won't refuse it."
[Laughter]

*Mutual Label and Lithograph Company

Teiser: Did you get them?

M.S.Jr. Yes, I did.

Teiser: You worked there before you went to Crocker?

M.S.Jr. Yes. Schneider made his wife pick flowers and sell them on Sundays. He stood at the station in Mill Valley and sold flowers. He was a clever artist. He did work for Schmidt Lithograph Company.

When I worked at H. S. Crocker Company, they had stone presses. I didn't have any training, but they were all nice to me because I was the boss's nephew.

Teiser: H. S. Crocker and Schmidt Lithograph Company merged to create Mutual Label and Lithograph?

M.S.Jr. One more--Dickman-Jones Company. Dickman was an artist. The Bohemian Club was lucky to have him [as a member]. Uncle Schmidt gave me all the training he could. Uncle Schmidt himself was a good engraver. Schmidt took over Dickman-Jones because it lost too much money. The Crocker Bank backed Schmidt in that. My brother Kurt came out here. Uncle Schmidt needed money. Kurt came out here with \$10,000 and bought \$10,000 worth of stock and paid cash for it.

Teiser: In Schmidt Lithograph Company?

M.S.Jr. No, Mutual. The next year he came back and sold it.

M.S. Jr. He worked for Schiller in Osnabruck. Uncle Schmidt bought it back. I went to work in the transfer department, then in the factory. I ran the [Schmidt Lithograph Co.] factory office. Cousin Carl [Schmidt] was sales manager. Carl helped a lot. Cousin Ben [Bernhard H. Schmidt] ran part of the factory. He and I are still good friends. We have lunch once a week, not because of Schmidt but because we're retired people.

Dick [Richard Schmidt Jr.]^{*} was a good man. I enjoyed him. He helped Schmidt [Lithograph Company] more than anyone. Mr. [Max Sr.] Schmidt's brother-in-law, Mr. [Carl] Rahsskopff was a scientific instrument maker. He didn't make enough money in his business, so Tante Schmidt said [to Max Schmidt Sr.], "He doesn't come home bringing any money." Uncle Schmidt said, "I'll see that he gets money." He was a good mechanic.

Teiser: He was given work at Schmidt Lithograph Company?

M.S.Jr. Yes. He was a hard worker. He made improvements in presses. He could do anything. But then he became too old and he couldn't work any more. Uncle Schmidt didn't pay him much, but he saved his life though. He was married to Tante Schmidt's sister. She was a good cook but that's about all, Tante Schmidt.

^{*} Son of Max Schmidt

Teiser: You lived in their home?

M.S.Jr. Yes, but I paid. I've still got the receipts to show that I paid Uncle Schmidt everything back.

Teiser: You paid board and room?

M.S.Jr. Yes. I'm proud that I paid.

Teiser: Was it a good home for a young man?

M.S.Jr. A good home, yes. When Uncle Schmidt died, I got fifteen hundred dollars. I asked somebody, "What'd I do for that?" He said, "Your grandfather helped Uncle Schmidt. He helped him out."

I joined the Signal Corps, Company B, in the Spanish-American War. Edgar Lighter and Sullivan got me in. But I never went to war. But I'm considered a veteran. When war was declared, the doctor told me I was not to go.

Teiser: What did you do here in San Francisco as a young man?

M.S.Jr. Well, I played baseball. I played every Saturday morning at Golden Gate Park (called Recreation Park). I was a member of a baseball team. And Sunday mornings I went over to Oakland, had my lunch--paid for my own lunch--and came back on the boat. We played football at Eighth and Harrison, and I enjoyed the game. Uncle Schmidt helped us in that. Cousin Ben and Cousin Dick were good football players. Ben played at Lick School. Cousin Dick

M.S.Jr. played at San Rafael High School. We played football at Sixteenth and Folsom.

The Navy players came and they saw us and invited us over to play them in Vallejo. I'll never forget that. We were really proud of that. It rained to beat the band, and we didn't even have shoes. Uncle Schmidt paid for the boat that took us there. It was very nice of him. By that time he had money. They took us all there by boat to Vallejo, and they beat the tar out of us. It was due to the rain. Some captain said, "Don't worry about that. Our players are worse than you are." There were 2600 spectators.

Teiser: Did Uncle Schmidt buy you uniforms?

M.S.Jr. Oh, no, we paid for our own.

Teiser: You speak without any German accent. Did you go to school when you came here?

M.S.Jr. Night school, to learn bookkeeping. [Laughter]
Then I became a lithographer. I had two years of English in school before I came here. English and French.

Teiser: You must have been a good athlete.

M.S.Jr. Husky, yes. Then afterwards I became a good boxer. I learned at the Olympic Club.

Teiser: Did you have to defend yourself? Were the men who worked with you rough?

M.S.Jr. No, they were nice. They were nice to me because I was the boss's nephew maybe [laughter]. No, they were nice. They were unionizing then, but I never had to join. Gus Soderwall helped me. He was a real union man. Gus fixed it up, and I was never troubled. I was square with them.

Teiser: Was the lithographers' union as strong then as it became later?

M.S.Jr. It was stronger when I first came here.

Mutual Label & Litho. Co.
1903 Photograph Album

Teiser: Do you recognize the people in this picture on page 2 [of the album titled "Mutual Label & Litho. Co., San Francisco, Cal. Christmas 1903"]?

M.S.Jr. Uncle [Carl] Rahsskopff, scientific instrument maker, is the one with the cap [left]. He was Uncle Schmidt's brother-in-law. Next to him is Richard Schmidt [Sr.] He was a graduate of the University of Charlottenburg. Jones, of Dickman-Jones; he was backed by Sloss*. He used to be an engraver for Uncle Schmidt. Henry Wehr; he was raised here. Uncle Schmidt. That's the private office of Schmidt Lithograph Company, Second and Bryant. Rahsskopff was a very good man, but he didn't know how to handle money.

*George Jones. Louis Sloss, Jr. had been secretary of Dickman-Jones.



Left to right: Carl Rahsskopff, Richard Schmidt Sr.,
George Jones, Henry Wehr, Max Schmidt - 1903

Teiser: What is this office, on page 3?

M.S.Jr. That's Gamble [Gamba?, at right]. He didn't didn't know anything about the business. Uncle Schmidt threw him out or something like that. This was the main office. There's an office boy.

Teiser: Is that Uncle Schmidt in the cap?

M.S.Jr. Yes. That's Gussie Fortrida over there. No, not Fortrida, a Spanish name. Tanforan. She was a good worker, but she could swear like a trooper.

Teiser: Is this the office too, on page 4?

M.S.Jr. This is the entrance of the office.

Teiser: The people on page 5?

M.S.Jr. These are two fellows that ran the factory office-- Oscar Heath and Max Schmidt.

Teiser: Heath's on the left. Max Schmidt is standing--oh, that's you! Who is the second man from the left, in the derby?

M.S.Jr. Henry Zellerbach.

Teiser: What was he doing there?

M.S.Jr. Selling paper. The man in the cap is Uncle Rahtskopff. Uncle Richard was the boss here, and I was his assistant in the factory office. That's Uncle Richard at the desk. He was a graduate of the University of Charlottenburg. His father was a doctor. He was sent over here to Schmidt Lithograph Company to learn the trade. He made good. I guess

M.S.Jr. it wasn't a job he liked. I used to know Andy Moyles, an Irishman. He didn't like him [Uncle Richard?] because he bragged too much. I got well acquainted with Andy Moyles. He swore like a trooper. He was foreman of the transfer department, and I think they paid him \$135 a week or something like that. A big guy, but I liked him. I really enjoyed him. This man [to the left of Rahsskopff] was an Alameda man. This was Uncle Richard's office.

Henry Zellerbach was a nice guy. I liked him. But the rest of them didn't like him because he watched the nickels. He took us out to lunch-- Oscar Heath [and myself].

Teiser: Here is page 6. What office is that?

M.S.Jr. Lithographic artists' department.

Teiser: Here's page 7.

M.S.Jr. I know this fellow. Bill Morrow. He's a paper hanger. He was one of the Mission bosses.

Teiser: What were the women doing there?

M.S.Jr. Hanging paper. They hung it by hand. No--they put it in trays here. But they also hung it by hand.

Teiser: Here's page 8.

M.S.Jr. They're the wood engravers. That's the head wood engraver [on the left]. He came from the East. These kids are errand boys.

Teiser: Page 9. What department is that?

M.S.Jr. I guess box makers.

Teiser: Page 10.

M.S.Jr. Transfer machines. Dick Heinrich. His father was an engineer. I'll say this with due respect-- he was a pal of Uncle Richard's, and Uncle Richard kept him sober. Dick Heinrich [left] was a good transfer man.

Teiser: Who is the man on the right?

M.S.Jr. I've forgotten his name. He came from Los Angeles. The fellows didn't like him because he considered himself so much better than Dick Heinrich, who learned his trade at the Schmidt Lithograph Company and showed him up.

Teiser: Here's page 11. What's that?

M.S.Jr. This is the transfer department, and these are transfer machines here. You put the squeeze down on the plate and then wet it once in a while. That's the only way you could. Now it's all done by photography. George Caldwell [right] was a San Jose boy, very religious. He had a good education. He went back east and was a big shot somewhere.

Teiser: Page 12.

M.S.Jr. That's the transfer department. Harry Anderson, or something like that [right]. He was a San Francisco boy. Good transferer; learned his trade at Schmidt.

Teiser: Here's page 13.

M.S.Jr. This is the transfer department.

Teiser: Page 14.

M.S.Jr. George Caldwell. That's not the transfer department. That's a printing press. I don't recognize anything else.

Teiser: Page 15.

M.S.Jr. Box department. Klein.

Teiser: The fellow with the cap in the foreground?

M.S.Jr. Yes. These are old presses, cutting presses. Ed Pierce [left foreground with moustache]; he had charge of the box department.

Teiser: Here's 16.

M.S.Jr. Those are aluminum presses. We used to call them aluminum presses. Made by the Aluminum Press Company. They used aluminum plates. Later on there were offset presses.

Teiser: Page 17.

M.S.Jr. Charlie and Louis Traung, the big shots [standing at left in foreground looking at sheet]. Louis was foreman [right, holding sheet of paper] and Charlie was his brother. They were good pressmen, but I won't say the other.

Teiser: And they later established Traung Lithograph?

M.S.Jr. Zellerbach*established that.

*Zellerbach Paper Company according to Herman Diedrichs. See page 42.

Teiser: Zellerbach's money?

M.S.Jr. Yes. Louis was a good pressman, Charlie was a good talker. One of the Traungs, Louie's daughter, when he quit us, she came over and said, "Max, Father wants to know whether you can work for us?" I said, "You mean for Zellerbach." She said, "It's not Zellerbach." She bawled me out. I said, "I'm going to stay at Schmidt." I enjoyed her.

Teiser: Here's page 18.

M.S.Jr. These are printing presses, I think. Miehle presses. That's Uncle Richard [in suit at right]. He never had anything to do with the printing presses, but he was an engineer by profession.

Teiser: Do you recognize the man in the derby with the moustache?

M.S.Jr. That's Henry Zellerbach. I liked Henry very much.

Teiser: Page 19.

M.S.Jr. Aluminum presses. See these big cylinders and so forth?

Teiser: Were women press feeders?

M.S.Jr. Yes, that's right. And they got good money for those days.

Teiser: Page 20.

M.S.Jr. Lithographic pressroom. There's Ed Pierce, foreman of the box department [in the apron, near the center]. Good worker.

Teiser: Here's page 21.

M.S.Jr. These are aluminum presses. All local boys. The girls are feeders.

Teiser: Page 22.

M.S.Jr. Job department. Or was it the embossing department? No, job department. Reprinting department. That was Dick Ellis [left].

Teiser: Page 23.

M.S.Jr. This fellow looks familiar--Charlie Farrell [right, with moustache]. Charlie Farrell was a printing pressman. He was a good pressman. He was a nice man too.

Teiser: Page 24.

M.S.Jr. Charlie Farrell.

Teiser: Oh, same fellow, with the moustache there.

M.S.Jr. This is the same pressroom--the Miehle pressroom. You may find some corrections. I was not an expert. But I was a feeder for a while. They paid good wages.

Teiser: This is page 25.

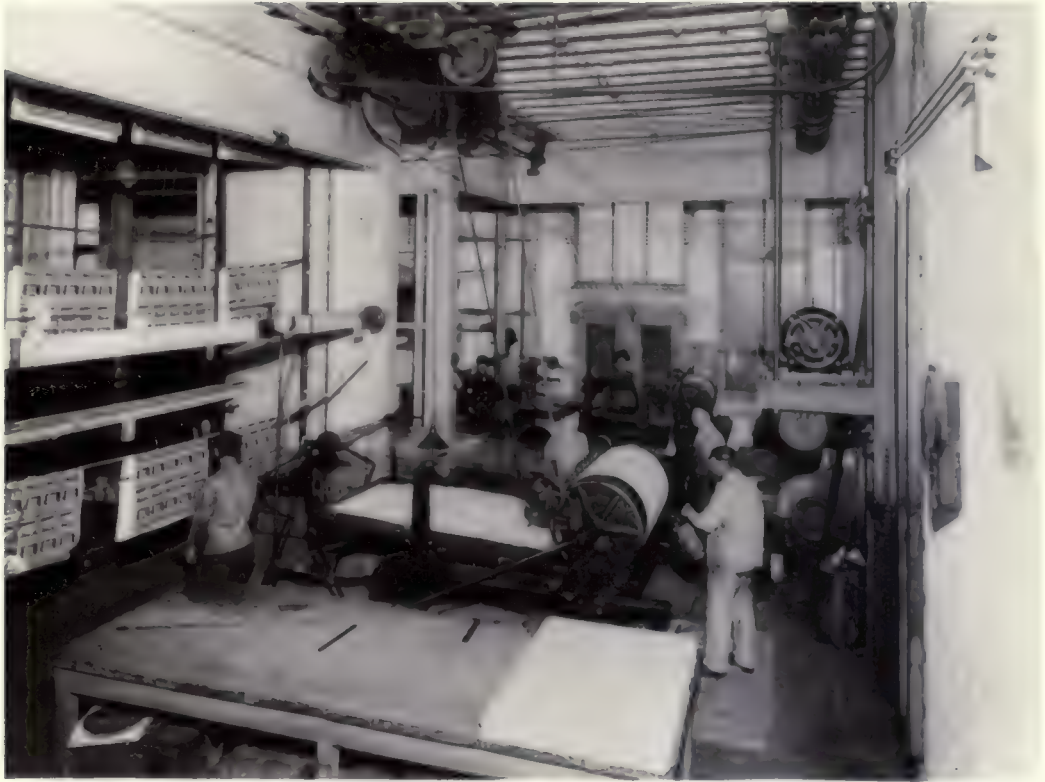
M.S.Jr. Cutting department.

Teiser: Here's page 26. What is that?

M.S.Jr. All dies. Die cutting.

Teiser: Did women run die cutting machines?

M.S.Jr. No, they fixed the sheets for some cutter.



Coating and drying oil can labels - 1903

Teiser: Here's page 27. What department was that?

M.S.Jr. Cutting department.

Teiser: Page 28.

M.S.Jr. That's Ed Pierce [in the overalls, center]. To the best of my knowledge, he had charge of the die cutting, but that's not die cutting. I can't recognize that.

Teiser: This is page 29.

M.S.Jr. Paul Nye [left end]. Electrotyping. Nye's brother was foreman of the machine shop. He swiped a lot of things. He was accused by Rahsskopff of being a crook, but he was a hard worker.

Teiser: Here's page 30.

M.S.Jr. Here's the machine shop. This fellow was a college graduate, but he was fired out of college. He came from the East. [Man to the right]

Teiser: Page 31 is....

M.S.Jr. Electrical department.

Teiser: The power plant?

M.S.Jr. Yes.

Teiser: Here's page 32. What department is that?

M.S.Jr. Must be the cutting department or something like that.

Teiser: Page 33.

M.S.Jr. Paper department. Paper hanging department. You know they had to take the paper and fix it and let

M.S.Jr. air in between, and hang it up. Now it's all done by machinery.

Teiser: Here's page 34.

M.S.Jr. Seasoning. I might be wrong on this.

Teiser: Here's page 35. Is that part of the seasoning department too?

M.S.Jr. Yes. Hanging up paper and . . .

Teiser: Page 36.

M.S.Jr. That's varnishing.

Teiser: Where was the building shown on page 1?

M.S.Jr. Second and Bryant. The presses were on the ground floor.

Teiser: What did you use letterpress for?

M.S.Jr. Salmon labels for Alaska Packers.

Teiser: Why didn't you use lithography?

M.S.Jr. Oh, we didn't have any presses big enough.

Teiser: Oh, you couldn't run them in big sheets?

M.S.Jr. No, you couldn't. Later you could, but you had to have separate blocks then. But we had our own electrotpe department. The bindery was over on this side [right], paper coating up in the top floor. And the artists' department was on this inside of the top floor.

Teiser: What was on the second floor?

M.S.Jr. Transfer department, and the office, and some other

M.S.Jr. departments.

Teiser: What was in the three-story section at the right?

M.S.Jr. Bindery on the third floor, on the second floor the box department, and on the lower floor ink department and so forth.

Teiser: Well, thank you for going through that album. It's very interesting.

M.S.Jr. It's interesting to me too.

Herman Diedrichs was born in San Francisco in June, 1887, and grew up in the Mission District near the Schmidt Lithograph Company building at Second and Bryant Streets. He first went to work there in 1902, and soon after, as he recounted in his interview, became a "fly boy." Thereafter he progressed to press feeder to pressman to pressroom superintendent, a position he held at the time of his retirement in 1959. He was a friend of Max Schmidt, Jr. and other Schmidt family members of his generation.

This interview took place in Mr. Diedrichs' home in San Francisco June 6, June 9 and June 13, 1967. On October 9 of that same year Mr. Diedrichs died. He did not read the transcript of the interview. Editing by the interviewer was confined to deleting some irrelevant questions and some conversational repetitions.

HERMAN DIEDRICHS

Early Career at Schmidt Lithograph Company

Teiser: When did you start with the Schmidt Lithograph Company?

Diedrichs: I started in 1902.

Teiser: What was your first position?

Diedrichs: Well, you can understand, 1902, it's a good many years ago. [Laughter] Well, to give you the history of it: I was born and raised within a stone's throw of the company. Schmidt Lithograph Company was on the corner of Second and Bryant Streets and a little alley called Stanley Place. Right opposite to them, across the street, was the Lachman and Jacobi winery. It had been there for a good many years. I was born and raised right in that neighborhood. So I went to school at St. Brendan's School, which was part of the Sisters of Mercy, you know. It was on Fremont and Harrison Streets. And they [the Sisters of Mercy] were the attendants at St. Mary's Hospital, and St. Mary's Hospital was right across the street from my home. It was destroyed in the fire. It was dynamited. Of course, I was brought up and raised there. I

Diedrichs: left school when I was about fourteen, and I went to work for the Emporium as a cash boy about 1900. I stayed there for about a year and a half. And I got a job over at the Schmidt Lithograph Company. It was right across the street from where I lived.

Teiser: Did you know anyone in the company?

Diedrichs: Oh, yes. There was a Mr. Pierce who used to run the box department. He was a friend of my father's.

Teiser: Yes, I think his picture is in one of the albums.

Diedrichs: So I got there, and was there about a month or month and a half and I got a case of smallpox. It all developed that about the time I left the Emporium there were a couple of cases of smallpox there, and I imagine I caught it from there. So I was out in the pesthouse for about a month and a half.

Teiser: Where was it then?

Diedrichs: Right in back of the county hospital.

Teiser: Oh, the San Francisco General Hospital?

Diedrichs: Yes.

Teiser: On the same site as at present?

Diedrichs: Yes. It was just in back of that. So, anyhow

Diedrichs: when I got over the sickness, I came back to the Schmidt Lithograph Company, and my job in the box department was taken. So I was sent down to work for Mr. Louis Traung in the press-room. I started in there as what they call a fly boy. I used to carry sheets to the bronzer and help around the presses. I was there for a short time and some of the boys that were feeding presses quit. They'd go out and work in other shops. So right away Louis Traung put me on a press as a feeder. I was feeding a press for about two or three years. We had a strike down there, went out on strike for more money.

Teiser: The whole city or just the Schmidt plant?

Diedrichs: The whole city. I was a charter member of the first feeders' union established here in San Francisco.

Teiser: What was it affiliated with?

Diedrichs: It was a printers' union. You might have heard of Ed [Edward D.] McGinity. He was president of the feeders' union at that time. They took the lithograph feeders into the printing feeders' union. We went out for more money. I think we were getting about \$6 a week at the time, feeding presses. So we got a raise to \$9 a week,

Diedrichs: and \$12 a week, and \$15 a week. So I was feeding a \$9-a-week press. As I say, some of the boys quit for other jobs. We were out on strike for a short time and went back. We got our demands, you know.

We were under the printing feeders. It finally developed that they had enough members from the lithograph establishments around town to form a lithograph feeders' union. We finally got a charter and we pulled away from the printing feeders and a lithograph feeders union. I was a charter member of that. Then there was a pressmen's union, local number 17. Of course, when I got to be a pressman I was in the pressmen's union. In 1922 we had a strike in the lithograph business, and all pressmen and feeders, and everyone else, were out on strike. I was employed at that time with the Schmidt Lithograph Company. And we were out for eight months.

Teiser: Was the whole plant down for eight months?

Diedrichs: No, they hired other help.

Teiser: Oh, they did?

Diedrichs: Yes, eight months we were out on strike. At the time I was married and had three children. The union paid you ten dollars a week. And they [the

Diedrichs: company] didn't want you to accept it. They [the union] finally lost the strike, finally lost out. Two or three years after that, they organized what they called the Amalgamated Lithographers' Union, and I was a charter member of that. That's still in existence.

Teiser: To go back to your days as a feeder--when you say you were feeding a \$9-a-week press, did your wage depend upon the size of the press?

Diedrichs: That's right.

Teiser: What size press was a \$9-a-week?

Diedrichs: The \$9-a-week was 28 by 42.

Teiser: What kind of a press was it?

Diedrichs: A stone press.

Teiser: What was the biggest stone press?

Diedrichs: They used to come 48 inches.

Teiser: Forty-eight by what?

Diedrichs: About 26 by 48, something like that.

Teiser: A heavy stone.

Diedrichs: Yes, that's right. Oh, they were large. It used to take two men to lift them in the press. But anyhow, I was feeding for a few months, and I finally got elevated to the aluminum press at that time. We had stone presses and aluminum presses at that time. Not until after the fire

Diedrichs: did we have the offset press.

Teiser: Was the aluminum press a direct litho press?

Diedrichs: A direct litho press, yes. Where it got the name "aluminum" was the plates they used on the presses at that time were of aluminum metal. They were rotary presses, and all stone presses were flatbed presses. A flatbed press would print a sheet and then go out and ink up the form again and come back and print another sheet. But the rotary presses kept going around. These aluminum plates were made for the rotary presses.

Teiser: Did you make them in the plant?

Diedrichs: Yes. They didn't make the metal, but they made the plates in the plant. It was all hand transfer at that time.

Teiser: The aluminum plates were hand-transferred?

Diedrichs: That's right, all hand-transferred. So I was feeding the aluminum press for about a year or so--two years--and Louis Traung came to me one day and said, "There's a chance for you to get an apprenticeship here." But he said, "I can't pay you \$15 a week to start with. I'll pay you \$11. It's a chance for you to get ahead." So I accepted the job. I said, "I'll take the chance." So I was apprenticed, and I was running

Diedrichs: the stone press for about--well, the fire was 1906, and I was running the stone press then.

Teiser: How old were you?

Diedrichs: In 1906. . . when I left school I was fourteen. Oh, I was about sixteen or seventeen years old.

Teiser: That was a responsible job for a young fellow, wasn't it?

Diedrichs: Yes. I was made an apprentice pressman by Louis Traung. He was foreman down there, and his brother worked there too.

Teiser: What was Louis Traung like?

Diedrichs: A very nice man. They were two nice men, but Louis Traung was the best of the two brothers. They started in down on Main Street, you know, long before I got there.

Teiser: With Schmidt Lithograph?

Diedrichs: That's right.

I served my time as an apprentice, and a short time after we came to San Francisco from Oakland--you know we went over there after the fire--you know the Schmidt Lithograph Company moved to Oakland?

1906 to 1908

Teiser: Yes. Tell me your recollections of the day of the fire, and what happened then. Did you still live near?

Diedrichs: Yes. My home was destroyed by the fire.

Teiser: Where were you? You were in bed I suppose, at the time of the first quakes.

Diedrichs: Yes. And I got up as usual and after all the excitement, went over to the shop. Everything was normal over there. Everybody was running around and all excited.

Teiser: They weren't working, were they?

Diedrichs: No. There was nothing to do, so we sent everybody home that showed up for work that morning.

Teiser: Was Max Schmidt, Sr., there?

Diedrichs: Yes, yes. Ben was there. The whole Schmidt family was there that morning. But, as I say, the fire was getting so bad that about four or five o'clock in the afternoon they dynamited a lot of buildings down there.

Teiser: The same afternoon?

Diedrichs: That's right. The first day. My wife worked in the shop. She was a hand feeder down there. That's how I met her. We were going together at the time and she suggested that I go with her

Diedrichs: folks to where they were going. They lived across the street from the Del Monte mill; you might have heard of that, down on Brannan Street. I forgot to mention that I was an orphan, since I was about three or four years old. I lived with my aunt, and she raised me.

So, at that time, I went with my wife. There was a truck that was moving some of their belongings out to Bayview, 'way out to Bayview. We went out there while the fire was raging, thinking we could come back to our homes again. In the meantime, they were dynamited. So that was the end of that.

Teiser: Both your home and your wife's family's home?

Diedrichs: They were burned. But the [Schmidt Company] buildings were dynamited to save the property around there.

Teiser: Was much taken out of the Schmidt plant at that time?

Diedrichs: Well, to tell you the truth, I didn't stay around long enough to find out. The company employed some of the help to clean up some of the debris after the fire, to keep them busy, you know.

Teiser: Did you go to work on the cleaning up?

Diedrichs: No. I only stayed out in Bayview with these friends of my wife's for about two weeks.

I had an aunt up in Shelton, Washington. She heard about the disaster, so she sent for me and my sister to come up there and stay with her. So I took a trip up to Shelton, and I was up there for about two or three months. Then I wrote to my boss, Louis Traung. I heard that they were moving over to Oakland. He sent me a letter, told me to come back to work. So I went back to work, in Oakland, for the company.

Teiser: I have been told something of this, but I still don't understand how as specialized a company as Schmidt could have started operation in anybody else's plant. Where was the plant there in Oakland?

Diedrichs: It was on Fifth and Adeline. It was a box factory. The old man [Max Schmidt] bought out this box factory.* They saved some of the equipment, I mean they rebuilt some of the equipment from the fire.

Teiser: From the San Francisco plant?

Diedrichs: That's right. They moved some of it over there and got it running.

Teiser: I see. That's how they did it.

* Wempe Brothers

Diedrichs: I forget now. There were three or four stone presses and about four aluminum presses--direct presses. And they ran three shifts on them, right around the clock.

Teiser: What kind of work was there to be done then?

Diedrichs: Mostly labels. We specialized in labels at that time.

Teiser: And the canning industry wasn't upset by the earthquake, I suppose, so much?

Diedrichs: Well, they did labels for all over--back east; not only in California, but all over the country. They have offices in Chicago, New York, and all over the country.

Teiser: I didn't understand how they could just move into a plant in Oakland and go on. Had they rescued designs, for instance? Had they rescued plates?

Diedrichs: They had a vault under the sidewalk on Bryant Street where they used to keep what they call the original stones, the original designs. You know all this work was hand-transferred and rolled up on a roller and transferred. Of course, you understand what lithographing is: they print from here then print a dozen layout--fifty labels on each sheet--from one original.

Teiser: You transfer the impression over and over and over again?

Diedrichs: That's right. In other words, a hand transferer-- he used to take these originals and pull impressions of them, one at a time. And when he'd get as many as was necessary to make a whole form, they would be stuck up on a sheet, then hand transfered. They'd go to a transfer press. This would be the plate, and this design, all the designs on here, would be put over here like this and transfered.

Teiser: Placed on top of it?

Diedrichs: Yes, go on through a machine and transfered onto there. These all had to be processed after that.

Teiser: So in the end the one design was etched many times into the plate, or the stone--the same thing side by side and up and down.

Diedrichs: Yes.

Teiser: The same for plates?

Diedrichs: That's right. Only the difference now is they don't hand transfer them any more. This is all done by photocomposing, all photographs.

Teiser: With a step-and-repeat machine?

Diedrichs: Yes, that's right.

Teiser: Back to 1906--they had saved the original individual stones?

Diedrichs: Most of them, yes.

Teiser: So they were able to take them to Oakland?

Diedrichs: Yes, and continue their work. Of course, the new work that came, naturally, they had to make new stones. They had an artist who worked on these stones.

Teiser: Was the Oakland plant very much smaller than the San Francisco plant?

Diedrichs: Oh, yes, yes.

Teiser: About how many people worked there?

Diedrichs: Well I'd say. . . at least a couple of hundred or so, more than that--three hundred maybe.

Teiser: And how many had worked in San Francisco?

Diedrichs: I guess it was a little more than that. Most of the people, after the fire, went back east or got different jobs and went to different places.

Teiser: Was Louis Traung in charge of the pressroom in Oakland too?

Diedrichs: That's right.

Teiser: And you went to being. . . ?

Diedrichs: Pressman.

Teiser: Were you a journeyman pressman by then?

Diedrichs: No, I was still an apprentice pressman. Then the firm moved over here, built the second building

Diedrichs: over here. They installed all the machinery from Oakland--in 1908 that was.

Teiser: They brought machinery back from Oakland?

Diedrichs: Installed new machinery, and a lot of equipment from Oakland they moved over. I was running a stone press in Oakland. But when I got to the City, I was running an aluminum press, a direct press printing from aluminum--a rotary press. It was about that time--in 1906--that the first offset presses came out. In fact, they had one over in Oakland.

Teiser: Oh, they did? What size press was that?

Diedrichs: That was just a small press, about--now what was that--they were running a 22-inch sheet on it. Just a small offset press.

Teiser: What kind was it, do you remember?

Diedrichs: Harris.

Teiser: Were they the first manufacturers of offset presses in this country?

Diedrichs: I don't know if there were any other manufacturers at that time, but Schmidt--as long as I've been down there, I've been fighting for Harris offset presses.

Teiser: You think that's the best?

Diedrichs: I did. And Miehle, in the meantime, built an offset press. They were trying to get into the Schmidt Company for a good many years. But I objected to it because we stayed with Harris all those years. Finally they got one in here, when Mr. Shaw* came in. [Laughter]

Teiser: Mr. Shaw certainly turned things upside down, didn't he?

Diedrichs: Yes. You know the plant was built on the old Donahue mansion grounds, don't you?

Teiser: I didn't know. Peter Donahue. I was looking at a picture of the house and didn't recognize it.

Diedrichs: It was a very nice neighborhood at that time. There used to be some beautiful homes up on Harrison Street. It used to be [like] Nob Hill at one time. I remember, when I was a young fellow, they used to have big parties down there at the Donahue mansion, and have a canopy over the entrance for people to go in.

Teiser: When was the Donahue mansion torn down and the plant built?

Diedrichs: The second plant was built in 1900. They moved from Main Street to Bryant Street in 1900. It was Mutual Label and Lithograph Company when I

* John Shaw

Diedrichs: first knew it.

Teiser: When you first knew it [in 1902]. And it changed its name to Schmidt Lithograph Company later?

Diedrichs: That's right.

Teiser: After the fire?

Diedrichs: It was after the fire, yes.

Company People and Operations

Teiser: But the ownership and management remained the same?

Diedrichs: The same, yes. Only there were different men who were in the firm. Like you might have heard of Mr. Jones, of Dickman-Jones. He was one of the big owners in the plant.

Teiser: Of Mutual?

Diedrichs: Yes. At that time the Traung brothers were still running the plant, after the fire. Then they got in some trouble down there. They finally got out. The next foreman was Andy Hynes. He was assistant; He was a pressman down there and they made him foreman. After he was foreman for a while, a fellow by the name of George Bastain was foreman. And Bastain was foreman for a while after Hynes got out. Then Vic Olsen became foreman, and I

Diedrichs: was his assistant.

Teiser: Olsen's?

Diedrichs: Olsen's assistant. He passed away in 1940, and I became foreman of the plant, and I was up until I retired.

Teiser: When did you retire?

Diedrichs: In '58--no, '59.

Teiser: My word, that's a long career!

Diedrichs: Fifty-seven years.

Teiser: It must have been a good job.

Diedrichs: No, no, there were a lot of troubles and worries.

Teiser: You were foreman?

Diedrichs: I was foreman of the pressmen after Mr. Olsen passed away. Then later on I was made superintendent of the pressroom. The pressroom got larger all the time in the meantime. You heard about the company buying out the Galloway Company?

Teiser: That's a seed package company, isn't it?

Diedrichs: Yes, they specialized in seed packets. They were on Howard Street. There was a Mrs. Schoning that owned it. She had two sons, Otto and Herbert. They ran the business for her. The Schmidt Lithograph Company bought them out.

Diedrichs: Old Max bought out the Schoning company.

Teiser: About when was that?

Diedrichs: I couldn't tell you the exact year. But they've been with the [Schmidt] company for the last twenty years, or more than that.

Teiser: After World War I, do you think it was?

Diedrichs: It was after World War I, I'm sure. Then, of course, you know they built this building across the street*in the meantime.

Teiser: Yes. What was that built for?

Diedrichs: That was to expand the business, more room and one thing and another. But at the time they didn't have enough machinery and stuff to occupy that building. They were going to rent it out. Finally it developed that they moved a lot of the presses and stuff from this side [the old building] to that side of the street.

Teiser: That newer building was on Second?

Diedrichs: Same street.

Teiser: But the next block south?

Diedrichs: Right across the street, to the south. They made all their corrugated boxes over there.

Teiser: Was that what it was used for finally?

Diedrichs: The ground floor was. But the rest of the building--as I say--they moved the presses from

*Plant No. 2

Diedrichs: Galloway Lithograph Company over there. That was like a plant in itself, because the Schoning brothers used to run that under a separate, you might say--Schmidt was paying for everything, but they were running the seed bag department over there just as if it was their own plant down on Howard Street.

Teiser: Did it occupy two floors then?

Diedrichs: No, no, part of one floor, the third floor. Eventually the company moved the transfer room, which was in the old building, they moved that over to the new building, and plate making and artists all went over across the street.

Teiser: That building would have been built when? About 1920?

Diedrichs: I have something here. Just a minute, I'll show it to you. Here.

Teiser: Oh, that's a dedication program.*

Diedrichs: 1925. This is the entrance.** That's Mr. Richard Schmidt [on page 5]. It gives you a lot of dope in there.

I got this watch when I retired.

* *Dedication of Plant No. Two Schmidt Litho. Co., San Francisco, November 11, 1925. Pamphlet.*

** Picture on cover of pamphlet.

Teiser: Oh. [Reading] "Presented to Herman Diedrichs 5/16/1902--1952, by the employees of Schmidt Lithograph." That's a beautiful watch.

Diedrichs: This is the sort of thing they used to print [showing a copy]. The *Tower Time* they used to call it. They used to put out this paper every month or so.

Teiser: They had a lot of publications and things for the employees?

Diedrichs: Oh, yes. Like this is in 1920 [photograph belonging to Mr. Diedrichs].

Teiser: Oh, that must be one of the parties.

Diedrichs: One of the parties. They were well-known for the parties.

Teiser: Did they give a party every year?

Diedrichs: Oh, they used to have a salesmen's get-together, bring in all the salesmen from different areas.

Now, this [photograph] is the last press they put in when I was down there. It's a four-color press, four-color Harris press. These are some double labels they printed on it down there.

Teiser: When was that they put it in?

Diedrichs: That was in 1958.

Teiser: Were the direct litho presses single colors? Did you just run them through repeatedly for multiple impressions?

Diedrichs: That's right. They were all single-color presses. They were single-color presses until we came back from Oakland. Then they ordered two-color presses. But they were still direct presses.

Teiser: Were these aluminum?

Diedrichs: Aluminum. They were direct. And, as I say, the first offset press we had was installed in Oakland. After we got to this side, then they installed a larger size press. Then they went to a larger size. Vic Olsen was the first one to run the offset press.

Teiser: I suppose some of the labels required many colors, did they?

Diedrichs: Oh, yes. Well, the standard label at that time was..... there was yellow, red, dark blue, light blue, and they used to run a pink-- that's right. It was five colors. Finally they got it down to four colors.

Teiser: Did you ever do more than five colors?

Diedrichs: Oh, yes.

Teiser: What was the most?

Diedrichs: Not in labels. If you mean advertising, we did ten and twelve colors.

Teiser: For what kind of material was that?

Diedrichs: For any kind of material, ice cream material, advertising.

Teiser: Was this for point of purchase material, for display material?

Diedrichs: That's right.

Teiser: My word! The registration problem!

Diedrichs: That's right. Well, that's where the four-color press came in handy, because they could register all the colors at one time. You know, Louis Traung was the first one to install a four-color press. He had Harris make the first four-color press that was ever built. He ran it right down here on Battery Street.

Teiser: In the Traung Company?*

Diedrichs: That's right.

Teiser: When he and his brother left Schmidt, did they just go directly into their own business?

Diedrichs: No, he and a fellow named Adam Pringle went into business together. I don't know how many years they were in business when--I think it was Zellerbach Paper Company got behind Louis Traung and started him in business down here on Battery Street. All they had was direct presses at the time. In the meantime, Schmidt was printing in offset. So finally they got in the offset game

*Traung Label and Lithograph Company

Diedrichs: and gradually built it up and built it up. Then Louis Traung--it was his own idea to build this four-color press. Nobody thought you could print four colors at one time. They thought the colors would be too wet to print on top of one another. So, it proved a success.

Teiser: Did it take a lot of special ink formulating?

Diedrichs: Yes, changed inks and everything. Had to have all special inks for it. One ink wouldn't trap on top of another, the ordinary ink; they had to make a special ink so that the colors would all print on top of one another. Otherwise it's just like trying to paint something.

Teiser: On a wet surface?

Diedrichs: Yes.

Teiser: Did Louis Traung work out any of the ink problems himself? Or did Harris do that?

Diedrichs: Harris had nothing to do with the ink problem. It was all local, all between Louis Traung and the Schmidt Lithograph Company. You know we had our own ink plant?

Teiser: Yes. I saw a picture of it.

Diedrichs: Jack Galvin was there, and Paul Monelli. He started from nothing. This goes back and back. You could talk for years on it, but I'm just

Diedrichs: picking spots. But when I went down to work there they only had one ink mill and they had it out in the varnish room. They used to have-- it's hard to explain it--just like a stick of wood like this and it was on like a ladder, only that it was spaced farther apart. They'd varnish a sheet and hang it over this ladder, or whatever it is we called it, and varnish another sheet and this other stick would come up and they'd lay it over there. And this varnish machine used to go 'way up about a hundred feet in the air and come down.

Teiser: It would travel around?

Diedrichs: 'Round, see. In the meantime the varnish would be drying on the sheet. That's the way they had them drying the sheets.

Teiser: This was like a traveling belt?

Diedrichs: That's right. Now, today, they varnish a sheet-- they varnish them and stack them up in piles.

Teiser: Do they run under a heat unit as they leave?

Diedrichs: Yes. They go through a heat unit now. And it's very simple. They come out all ready to cut.

Teiser: How long did it take them to dry in the air that way?

Diedrichs: It used to take maybe three or four hours or something like that. They had only one ink mill at that time. An old fellow by the name of McMahon used to run it out there. All they did was grind some colors through it. So after they got established over here, after the fire . . . why, there was a chemist down in the shop they hired. His name was Doc Jaggard.* He started this ink room down there and he hired Jack Galvin, who didn't know a thing about it. Between the two of them they mixed different colors and one thing and another. And it developed into quite a business down there. They made all their own inks, I mean all their own special colors. They made it up from a powder, you know--varnishing. They bought the powders to make the colors. They used to make special colors for posters, for advertising and for labels, made all their own inks down there. You know they had a block department and a corrugated department that used to use ink also. The ink that was left over from the lithograph department, that they couldn't use any more, John Galvin used to grind it and make colors for the block department because it wasn't so particular.

* Belmont P. Jaggard

Teiser: What did the block department do?

Diedrichs: Mostly can labels. They had the biggest contract. They had a contract with the Alaska Packers for a good many years, printing salmon labels.

Teiser: Why do you call it the block department? This is the letterpresses?

Diedrichs: That's right. They printed from blocks.

Teiser: Oh, from electros [electrotypes]?

Diedrichs: Yes.

Teiser: And they're called blocks?

Diedrichs: Blocks, yes. They used to turn out millions of salmon labels down there every year. They were always printing.

Teiser: How many colors?

Diedrichs: It was mostly four colors. Millions of them.

Teiser: Were they single-color printing presses?

Diedrichs: They were for awhile, then they had two-color presses. Not over two-color.

Teiser: What were those, Miehles?

Diedrichs: All Miehles, yes, a good many years down there. That was a big establishment, you know. They started printing the salmon labels on letterpresses. Later on they printed them all on lithograph presses. But they started in that way.

Teiser: I've taken you away from the ink department. You were talking about developing the fast-drying inks for the four-color lithograph press. Did Schmidt Lithograph Company work with the Traungs on developing those inks? Was Schmidt Lithograph Company interested in the development of that four-color press?

Diedrichs: It was Louis Traung's original idea.

Teiser: He didn't ask for help from Schmidt with it?

Diedrichs: No, no. He was in business essentially for himself by then.

Teiser: Did he get help from the local ink companies?

Diedrichs: Oh, absolutely. Yes, yes. With his own suggestions for this and that. And they improved those inks so that you could print four colors.

Teiser: Was he a very inventive man?

Diedrichs: He was a very good mechanic. He was a wonderful man. Talk to anybody in the trade, you know: Louis Traung.

Teiser: Yes.

Diedrichs: Louis Traung and his brother. When I first went down there, his brother was a pressman, he was a stone pressman. Louis originally was a pressman. He became a pressman, and his brother Charlie got to be 'way up in the union. He used

Diedrichs: to go back east to the union conventions, and everything else. The last time he was down at Schmidt, he had charge of the art room down there. He was promoted so he had charge of the art room, the artists, down there. And they finally got out of there. The Schmidt Company found out that they were doing business with an ink company and getting a little on the side or something like that. So, it finally developed that they were out.

Teiser: I understand standards were a big different then. Mr. Max Schmidt, Jr., told me there was a fair amount of stealing.

Diedrichs: Oh, yes. One of their best office helpers got away with quite a bit of money. Then he killed himself.

Teiser: For heaven's sake!

Diedrichs: Just down on Third Street. They found out that he was getting away with a lot of money, and he took his life.

Teiser: To go back to the block department, did the regular pressroom foremen and superintendent have to handle the letterpress presses too?

Diedrichs: No, there was a man by the name of Hildebrand, George Hildebrand, who was foreman of the block

Diedrichs: department. And this George Winberg succeeded him when he passed away. George Winberg was in charge of the block department right up 'til the time he passed away.

Teiser: Did Schmidt Lithograph Company continue to do letterpress printing until fairly recently?

Diedrichs: Well, on a large scale that stopped, oh, in '56 or something like that. They were printing Chesterfield labels for a good many years down there. They had a contract. And that was all done block. Chesterfield cigarette labels.

Teiser: It went on into the 1950's?

Diedrichs: Oh, yes. Later than that.

Teiser: I see. Where was the composition done?

Diedrichs: It was all done outside.

Teiser: Who, mainly, did it?

Diedrichs: I can't think of the name of the company that did it, but it was all done outside.

Teiser: But there was one company that did the composition?

Diedrichs: Yes, yes.

Teiser: Were they nearby?

Diedrichs: Oh, within a short distance. Actually they had trucks backing in there all the time with blocks and stuff. We had what we call a job room.

Teiser: It set type?

Diedrichs: That's right.

Teiser: For the lithography?

Diedrichs: For the lithography and for . . . it didn't make these salmon labels [printed on the] block presses, but it set type for all kinds of other printing. They had several job presses up there that they used to do small jobs on.

Teiser: What kind of presses were they?

Diedrichs: One was a Miehle, I think. Then they had these other presses that open and close. [Laughter] I forget the name.*

Teiser: Were you at the 1915 Panama Pacific Exposition?

Diedrichs: Yes.

Teiser: Can you describe the Schmidt building there?

Diedrichs: No, I can't. There was quite an exhibit there. I don't know whether they were in another building, or what they had. I guess they had a booth in another building. I think that was it.

Teiser: I see. Did they have a press running?

Diedrichs: Yes. In fact they made a proposition with Harris--I mean Harris made a proposition with them to install the press at the Exposition--no, no! Harris made a proposition with the Schmidt Lithograph Company to sell them a press, or donate it

*Platen presses

Diedrichs: at a certain price, if they'd run it in their plant, down here on Second and Bryant, and have people come in to see it at demonstrations. You see?

Teiser: I see!

Diedrichs: At that time, the Exposition, anybody who wanted to see the Harris offset press in operation would come to the Schmidt Lithograph Company and get the demonstration of the press running right there.

Teiser: Was that a single-color?

Diedrichs: It was a single-color.

Teiser: Wasn't it a bother to have people trudging into the pressroom constantly?

Diedrichs: No, that was all in the deal. What we were doing was just printing the regular jobs, just going on about business as usual. And these people would come in and look at it and ask questions. Just look at the press and want to know what this is for and that. That's the way it worked out.

Teiser: I'll ask another question now that maybe your wife should answer. In some of the pictures that Mrs. Stewart Norris gave the Bancroft Library, there are a good many young women, and I believe you said Mrs. Diedrichs was a press

Teiser: feeder at one time.

Diedrichs: Yes. [Calls Mrs. Diedrichs] Mom! Come on in a minute. Come over here and sit down.

Teiser: I was saying that I understood that at one time women were press feeders at the plant. And you were one?

Mrs. D.: That's right.

Teiser: Wasn't that awfully hard work for a woman?

Mrs. D.: Sit all the time; that's all you had to do. Sit and put the sheets in the press. That was all.

Teiser: The men brought the stacks and placed them?

Mrs. D.: Oh, yes, they piled them up. That's all you had to do. You could stand up if you wanted to, or just sit.

Diedrichs: But the sheets had to register then; they had to be fed into--

Mrs. D.: There was a guide or something up at the other end, the top of the press. You'd bump against that and you'd put the sheet into that, and these things would go and go.

Diedrichs: Of course they had to keep the press running steady all the time. The pressmen would bring the sheets and put them up on the feed board and roll them out for the feeder to feed the press. They had to keep the press in motion all the time.

Mrs. D.: I was awfully young when I went there, because I went up to the eighth grade in school, but I didn't wait for the graduation. My father was quite perturbed, but there was a young girl lived next door, and she kind of talked me into it. That's why I went there. But then my sister and I had to go to night school for a year. Then they sent us to Heald's Business College. It was after the fire. It was temporarily out on Van Ness Avenue. So we took up a regular business course, typing and all that. Then I went from there into a lawyer's office. That was kind of uphill.

Teiser: And you found a husband on the way.

Mrs. D.: I think he found me. I wasn't looking for anybody at that time. [Laughter] There were so many young people--young girls and young guys down there, you know--it was rather nice.

Teiser: It must have been fun.

Mrs. D.: Yes, you struck up an acquaintance. Then we had parties, and the firm would give picnics. You'd meet at the picnics and all like that.

Teiser: Did many of the young men and young women who were working there marry?

Mrs. D.: Oh, yes. Quite a few of them, yes.

Teiser: I just was wondering really what it was like to be a press feeder as a young woman.

Mrs. D.: It was fairly simple and easy, you know. Of course, that was the first thing I'd ever done.

Diedrichs: You understand we used to print four-and five-color labels. And these girls would feed the presses. We also had boys feeding the presses. But when the presses had to be washed up, from one color to another. . .

Mrs. D.: Or any manual labor . . .

Diedrichs: Yes, then the girl would go over and feed a press that the boy was feeding, and the boy would have to come back and wash that press up.

Teiser: Oh, the boys did the dirty work.

Mrs. D.: Oh, yes. We never had to put our hands to a thing. Just take the sheets and . . .

Diedrichs: Feed the presses.

Teiser: Did some of the girls also hang paper to season?

Diedrichs: Not down at the Schmidt Lithograph Company.

Mrs. D.: They did hang it in the varnish room, didn't they? Or take the sheets off in the varnish room?

Diedrichs: When they varnished a sheet, they put it onto one of these bars and it would go up in the air.

Mrs. D.: That's the first department I went into.

- Teiser: Then somebody would have to take them off?
- Mrs. D.: We had to take them off. They'd come up from the first floor down there to the second or third, wasn't it?
- Diedrichs: Yes.
- Mrs. D.: And there'd be so many on a bar. And we had to take them all off.
- Diedrichs: But that's different from seasoning stock to print. All our lithograph paper has to be seasoned, that is, if it isn't seasoned in the [paper]factory. We used to take it in the plant.. they had seasoning rooms where they used to hang it up for twenty-four hours or so, then take it down for printing.
- Mrs. D.: Then after the fire and earthquake I didn't work there. I went across the Bay when they [the Schmidt Lithograph Company] went across the Bay, and just worked there a short while. Then I didn't work there any more.
- Diedrichs: That was 1906; then we were married in 1908.
- Mrs. D.: That's right, 1908.
- Diedrichs: Fifty-eight years married.

Diedrichs: We have seven grandchildren and thirteen great-grandchildren.

Mrs. D.: We only have three children ourselves. We are all pleased with the whole family. They've all done well. You can't ask for anything more. Good health, thank God, so you can't ask for much more.

Teiser: I should say not.

Mrs. D.: Yes. We stayed in the same house, right here. We built the house about a year or two after we were married, had an architect design it and the contractors build it, and we've stayed here. Maybe I have a little bit of Scotch with the Irish, because I hate to go out and put more money in, after you have a home and you've raised your children in it.

Mutual Label & Litho. Co. 1903 Photograph Album

Teiser: I have numbered the pages in the photograph albums. What I have done in talking with Mr. Max Schmidt, Jr. and Mr. Ben Schmidt is to give the page numbers as we've gone through them. If you could look at them in order and make any comments. . . .

Diedrichs: They probably told you who all these people were.

Teiser: Some of them they have, yes. Could you start with page 1? This is the Mutual Label and Lithograph Company album of 1903.

Diedrichs: Yes. That's the first building.

Teiser: Where was the tower building in relation to that?

Diedrichs: It wasn't erected at that time. You see, this is Bryant Street.

Teiser: To the right.

Diedrichs: And this is Second Street.

Teiser: To the left.

Diedrichs: And the tower was built here.

Teiser: Oh, beyond on the left edge of the picture.

Diedrichs: That's right. This was the building before the fire. It had three stories on the side and one in the middle. That gave the pressroom more light.

Teiser: Oh, that was why that middle section was low.

Diedrichs: Yes, because the pressroom was down there. Then when they built in 1908, they wanted more room so they built a skylight in the center of the building. This is the original building that was built in 1900. At least they started up there in 1900.

Teiser: Here is page 2.

Diedrichs: Well, of course, this is the office, which is out of my line. But I know all the people there.

Diedrichs: There's Mr. Rahsskopff, Mr. Richard Schmidt, Mr. Jones--who was one of the shareholders at the time--he was a big shot in the company--Mr. Max Schmidt, and I don't know who this is.

Teiser: Mr. Max Schmidt is on the right end, and the one you don't know is second from right.

Here is page 3.

Diedrichs: This, of course, is the office. You don't care to know anybody.

Teiser: If you see anybody you recognize, yes.

Diedrichs: There's Mr. Max Schmidt, I know.

Teiser: Oh, sitting, with the cap on.

Diedrichs: Yes, that's right.

Teiser: Did he always wear that cap?

Diedrichs: A good part of the time. Here's Mr. Richard Schmidt here, sitting at the desk.

Teiser: Sitting at the desk, in the distant right?

Diedrichs: By that door.*

Teiser: With his hand on top of a book or something of the sort.

Diedrichs: Yes.

Teiser: Who's the woman next to him. Do you recognize her?

Diedrichs: No. I know this young fellow here.

Teiser: In the foreground?

* In front of the open door.

Diedrichs: His name is Gamble, Frank Gamble.

Teiser: Page 4, the office again.

Diedrichs: Of course, we didn't get into the office at that time, very much.

Teiser: Page 5. Can you name them?

Diedrichs: I don't know the first three gentlemen on the left, but the next is Mr. Rahsskopff. This gentleman I don't know, but this is Mr. Richard Schmidt.

Teiser: Far right. I think this is "German Max"*standing up. He said it was.

Diedrichs: I think it was, but I didn't want to commit myself.

Teiser: This is page 6.

Diedrichs: This, of course is--I've got these written down here--the artists and engraving room. These are all artists and engravers. You can see them here, they were working on stones. They used to call it stipple work.

Teiser: That's to the right. Did the artists do the general designs and then the engravers execute them? Or did the artists work directly on stone?

Diedrichs: The artist worked directly on stone. They were called the originals. The originals would be

*Max Schmidt, Jr.

Diedrichs: transferred to the regular press plates.

Teiser: How did you distinguish between artists and engravers, then, in that department?

Diedrichs: Engraving on stone is different than art work. Like commercial work, the engraver would engrave the script, and all that stuff. An artist would--for printing colors, four and five colors at a time--they'd have to make a separate original for each color. And they'd do the stipple work. That's the way the work was done, by stipple, at that time.

Teiser: Page 7.

Diedrichs: This is the paper stock department and seasoning room, where they seasoned the paper. This was the foreman, Mr. Morrow.

Teiser: Standing?

Diedrichs: Yes, with the truck. I don't know who the girl was.

Teiser: Did they use girls in that department a good deal?

Diedrichs: Well, for laying out sheets. You see, this is all paper that's seasoning. They used to season it that way in those days. They didn't hang the

Diedrichs: paper like they did in later years. These were laid out in trays.

Teiser: Are they wooden trays?

Diedrichs: Yes, wooden trays. You see, those trays are very narrow, and very light. They are like slats, to let the air go through. Well, they take about that many sheets and put them in one tray. Then put another tray on top, and then take a few more sheets. You can see them there.

Teiser: Yes. Did the girls do the lifting of the trays?

Diedrichs: The trays are very light.

Teiser: I see. Here's page 8.

Diedrichs: I'm a little bit dubious about that one.

Teiser: Let's see, Mr. Max Schmidt, Jr. said those were wood engravings.

Diedrichs: That's what I thought they were, engravings, but I didn't want to commit myself.

Teiser: In the racks.

Diedrichs: Here's a bandsaw where they cut out all the blocks.

Teiser: Here's page 9.

Diedrichs: That's the stone grinding. Here's the size of these stones.

Teiser: That big white thing toward the right?

Diedrichs: Yes, that's a stone. I'll show you more later on.

Diedrichs: Here's the machine that they used to rotate, and it had a part on top that used to grind these stones. They used to have to throw pumice stone and sand in there to grind all the old work off the stone.

Teiser: The machine you're describing is the round one toward the left?

Diedrichs: Yes. Then when they come out of there, these men back here--that's Mr. Warren.* . .

Teiser: Standing at the back, with the moustache?

Diedrichs: Yes. He's doing what they call polishing the stone. After it comes out of there he smooths it all off.

Teiser: By hand?

Diedrichs: Yes, by hand. There's Mr. Max Schmidt [Jr.] in back there too.

Teiser: In the dark suit, between the two men who are doing hand polishing?

Diedrichs: That's right. I know these other men, but I can't think of their names.

Teiser: This is page 10.

Diedrichs: This is a section of the transfer room. This is a large stone. See how large that is? You were asking how big they were, yesterday. And this man's name is Dick Heinrich.

*Michael J. Warren

Teiser: Standing right in the center foreground?

Diedrichs: Yes. He was a transfer man, what they called a transferer at that time. This is a large press for transferring the work onto--well, I forget what they called it. To a stick-up sheet, we'd say. And these presses back here are small hand presses that the men worked. This was the large one where they put these big stones in.

Teiser: What are these things in the rack to the far left there?

Diedrichs: Those are all stones.

Teiser: This is page 11.

Diedrichs: This is another section of the transfer room. This is Mr. Richard Schmidt.

Teiser: To the far left?

Diedrichs: Yes. Here's George Caldwell.

Teiser: To the far right.

Diedrichs: And Charlie Martin.

Teiser: Left of him.

Diedrichs: Yes. And I know the others, but I can't recall their names.

Teiser: What's this thing right in the foreground?

Diedrichs: That's a hand press. Each transfer man operated one of these hand presses.

Teiser: So there's a whole row of hand presses there in the picture.

Diedrichs: That's right.

Teiser: Page 12.

Diedrichs: And here's another section of the transfer room.

Teiser: What are these sheets?

Diedrichs: Those are . . . couldn't say what that is now.

There's Mr. Caldwell, 'way in the back, again.

It's hard to see him.

Teiser: Oh, yes, he's the man to the left in the distance.

Diedrichs: I can recall all these faces, but I can't remember the names.

Teiser: What is this? Are these hand transfer presses?

Diedrichs: That's the same as you saw on the other page.

Teiser: I see, the same as 11.

Diedrichs: You see they are the same. There's a man for each one of these presses. And they are all done by hand.

Teiser: All hand-powered?

Diedrichs: Yes, that's right.

Teiser: With a crank?

Diedrichs: Yes, there was a crank on the side of them. What they do is, they take a label, an original like this. It's on stone, and you know grease and water don't mix. Wherever the work is, that's grease. The other part of the stone, the water keeps this hand roller from picking up ink on

Diedrichs: the part of the stone that they don't want it to print on. See?

Teiser: Yes.

Diedrichs: So they roll this up until it gets a nice black impression. And they take a piece of transfer paper and lay it on like that.

Teiser: On top of it.

Diedrichs: And they put some cardboard and stuff on top to get a good impression. They they fold over like this.

Teiser: They fold over a hinged--what do they call that?

Diedrichs: I don't know what it was. They'd fold this down over the stone.

Teiser: Over the top.

Diedrichs: Then he'd turn this and grind it through here. And that would force the pressure of that black from the stone onto a piece of transfer paper. That's one impression he'd have. If there were fifty labels on a sheet, he'd have to do that fifty times, off that one stone, to make one job. Not only that, but there's five colors, so that would mean five each time. That was hand transferring.

Teiser: So that would make five times fifty. What kind

Teiser: of paper is transfer paper, what's it like?

Diedrichs: It's composition; they make it right at the shop.

Teiser: They don't still, do they?

Diedrichs: No, because they don't use stones any more.

Teiser: What kind of paper was it?

Diedrichs: I don't know what you'd call what they made it out of, but it was some kind of gelatin, a paste like that they'd put on this paper. It was just like when you were a little girl, remember, you used to transfer from a piece of paper to your hand those colored objects? It would come off. He'd make--say he had fifty labels on the sheet, he'd have to pull fifty impressions. And when he got all these impressions pulled, then they had what they called a key plate--a large plate like this--that was all ruled out in sections, so that each one of these labels would fit in that section. And they used to do what they called stick up these transfers on this large key plate. So they would make a sheet of labels, say fifty labels, and there'd be fifty of these all stuck--. They had to register it right to a hair on this key plate so when the plate was ready for the press each color would fit.

Teiser: How were the fifty impressions placed on that key plate?

Diedrichs: That key plate would be put through the big machine. That's a great big machine, see?

Teiser: As is shown on page 10 of the album.

Diedrichs: And that would be transferred to the stone. The key plate would be layed on the stone. This would go through--just like the small press, only it was a larger machine. In that way, they'd get all those impressions on one stone. Then that stone had to be what we called etched, be processed for the pressroom. It had to go down to the pressroom. Then it would be put in the press. We'd print from that stone.

Teiser: And if there were five colors there'd have to be five stones?

Diedrichs: That's right.

Teiser: What was the key plate made of?

Diedrichs: It was pretty heavy, because it was more of a-- I don't know--lead or steel, or what it was.

Teiser: It was a metal?

Diedrichs: It was some kind of metal. The idea was not to have these labels stretch or get out of position. They had to have something very heavy and flat to keep the position that these labels were stuck up in.

Teiser: Here's page 13.

Diedrichs: Look at the size of those stones. You were

Diedrichs: asking the other day.

Teiser: Those were the ones that it took two men to lift?

Diedrichs: That's right.

Teiser: What department is this?

Diedrichs: Another section of the transfer room.

Teiser: And page 14?

Diedrichs: I have here [on list] 14 and 15: sections of job room.

Teiser: Now this was where, you said, they did set some type too.

Diedrichs: That's right.

Teiser: What's that all over the back wall, on page 14?

Diedrichs: Those are all blocks, you know.

Teiser: Electros?

Diedrichs: That's right.

Teiser: And what kind of a press is that in the foreground?

Diedrichs: They used to call them pony presses.

Teiser: Letterpresses?

Diedrichs: Yes, letterpress. That's a letterpress, nothing to do with lithography.

Teiser: And here's 15.

Diedrichs: That's part of the job room.

Teiser: What are those presses?

Diedrichs: It looks like a Miehle press.

Teiser: In the center.

Diedrichs: Miehle cylinder press. This is Mr. Wise. He was the foreman, the fellow with the moustache.

Teiser: He has a moustache and a little hat.

Diedrichs: And I remember this fellow. His name was Frankie Klein.

Teiser: He's to the right foreground, in the apron, near the press in the center.

Diedrichs: He was a pressman. There's a lot of them there that I don't know, I don't recall.

Teiser: It's a long time ago.

Diedrichs: Anyhow, he married a girl from down there.

Teiser: Klein?

Diedrichs: Yes.

Teiser: Page 16.

Diedrichs: This is part of the litho pressroom. These are all aluminum rotary presses, direct presses, not offset. All aluminum direct presses. This pressman here is Bill Ward.

Teiser: In the center.

Diedrichs: And the other pressman, right behind him, is Billy Bergk. And I'm here, a feeder at the time.

Teiser: Oh, just above Bergk. You're standing up, with an apron on.

Diedrichs: On the press. No apron. That's a pair of

Diedrichs: overalls, I guess.

Teiser: Oh, I see, you're standing with one hand on the feed board.

Diedrichs: Yes, on the feed board. That's the second press [from the left]. There's the third press. And this is Mr. Richard Schmidt.

Teiser: Oh, yes. He's standing. . .

Diedrichs: He's looking down at the labels.*

Teiser: The labels in the press that you're feeding.

Diedrichs: Yes. There's a young fellow right over here; his name is Albert Morrison.

Teiser: He's right in front of the rollers of the first press to the left.

Diedrichs: He's a feeder. This gentleman's head right in here; that's Louis Traung, the foreman.

Teiser: Let's see how we can identify him. He has dark hair and his head is directly under a hanging light at the back of the room.

Diedrichs: Yes, behind the board there.

Teiser: The feed board of the third press from the left.

Diedrichs: He's got a vest on. In back of him is George Simonsen. He was a pressman at the press.

Teiser: Page 17. Here are the Traung brothers. Which is which?

Diedrichs: Well, [laughter] the one to the left is Louis.

*Actually a poster.

Diedrichs: And the one to the right is Charlie Traung. And these are stone presses, Hoe stone presses. This feeder is Bill Lampe.

Teiser: The fellow in the overalls up in the center?

Diedrichs: Yes. He's feeding the press. Those are three stone presses, three Hoe stone presses, that they printed commercial work on.

Teiser: How big a stone would they take?

Diedrichs: Oh, 28 by 42.

Teiser: This is page 18.

Diedrichs: And here is a section of the litho pressroom. These are four stone presses, four Campbell stone presses.

Teiser: Campbell presses?

Diedrichs: Yes. It's a different style press than the other, but they are all stone presses. These in back here--there are three more in back.

Teiser: In the back row.

Diedrichs: And this one rotary press.

Teiser: On, on the far right is a rotary press?

Diedrichs: That's right. I have it written down here, in case you want to know.

Teiser: But the others are all Campbell stone presses?

Diedrichs: Campbell stone presses, that's right.

Teiser: What kind of rotary press was it? Was that one of the aluminum presses?

Diedrichs: Aluminum press, yes. Now do you want to start over here at the left?

Teiser: Yes.

Diedrichs: Here's a pressman here; his name is Dan Hart.

Teiser: On our left.

Diedrichs: Here's another pressman; his name is Dave Ramsey.

Teiser: Next to him.

Diedrichs: Here's a feeder of that press. His name is Chris Vanderveen. This fellow up here on the feed board is . . .

Teiser: The next one to the right you don't know, but the next one is. . .

Diedrichs: Frank Gillespie. And here is Billy Bergk.

Teiser: In front of him.

Diedrichs: Billy Bergk, my pressman.

Teiser: Ah yes, he's in the overalls there.

Diedrichs: And here I am again. Feeding the Campbell press.

Teiser: You're standing up with your arms crossed?

Diedrichs: That's right. To take the picture. Otherwise we'd be all over.

Teiser: You're just about in the center of that picture. Who's the fellow right in front of you?

Diedrichs: That's Dave Powers. He was a pressman.

Teiser: Who's the fellow in the suit? He looks out of place.

Diedrichs: I wouldn't know him. Then in the back here is Gus Bouquet. He was a French boy, I think.

Teiser: Third from the right, in the distance. His head is against a white patch of wall.

Diedrichs: Here's Mr. Richard Schmidt.

Teiser: Yes, he's first right, in the foreground.

Diedrichs: You can't miss him.

Teiser: Yes. He must have gotten all over the plant all of the time. Page 19.

Diedrichs: This is a section of the litho pressroom. And this is an aluminum direct rotary press.

Teiser: On the left.

Diedrichs: And these are stone presses.

Teiser: The other two are stone presses?

Diedrichs: Yes.

Teiser: Are they Hoes or Campbells?

Diedrichs: They're Hoe presses. This is Gus Bouquet again.

Teiser: Center foreground.

Diedrichs: Yes. I don't know who the girl is. I forget her name. And this is Charlie Traung.

Teiser: He has a whit shirt and a dark tie and an apron of some sort.

Diedrichs: He's looking down. Right in back of him is Billy Bergk.

Teiser: To Charlie Traung's left.

Diedrichs: Yes. And standing here is Andy Hynes.

Teiser: Now he has a white shirt and no tie, and overalls.

Diedrichs: And in back of him is Dan Hart. He's got a vest on, or something.

Teiser: He's up to the right of Hynes?

Diedrichs: Yes. I can't recall the other fellows. I know their faces, but I can't recall them. It was a funny thing down there, you'd work with people all your life, speak to them and all, and you don't know their last name--in other departments, I mean, that you'd come in contact with all the time.

Teiser: This is 20.

Diedrichs: Here these are all Hoe presses, all stone presses, all Hoe presses. This girl feeder is Annie Schluter.

Teiser: She's standing up against the window on the far left.

Diedrichs: And this is Dan Hart.

Teiser: He's the first man to the far left.

Diedrichs: There's what they call a bronze machine here, right here, to the side.

Teiser: The first machine on the left.

Diedrichs: Yes. That's where they bronze sheets. They'd take the sheets over there and feed them in by hand and they'd go through a bronzing process, and they'd come out down here. I don't know if you want to get all these names.

Teiser: Any that you can give.

Diedrichs: That's Charlie Kaiser.

Teiser: He's standing in front of the wall, right of the bronzing machine.

Diedrichs: He was the pressman of this press here. Here's Charlie Rolet.

Teiser: His head is right against the second press there.

Diedrichs: He's pressman of that press. Here's Charlie Troll.

Teiser: He has a light-colored shirt.

Diedrichs: He has a moustache, hasn't he?

Teiser: A moustache, and overalls.

Diedrichs: This [magnifying glass] might help. That was Charlie Troll. Here's Louis Traung.

Teiser: In the white shirt with the tie and the vest.

Diedrichs: Here's Johnny McCormick.

Teiser: With the moustache and the little white tie.

Diedrichs: This is Eddie Freeze.

Teiser: To the far right, in the foreground.

Diedrichs: He was a feeder.

Teiser: What's this? Is this just a rag hanging on the press?

Diedrichs: It's just a rag.

Teiser: They forgot to take it away for the picture.
This work on that sheet to the far right. They
look like posters, small posters.

Diedrichs: I'll check on that. That's a large sheet of--
could be advertising posters.

Teiser: Here's page 21.

Diedrichs: Page 21: one, two, three four Hoe stone presses.
All in one section there. The pressman is Eddie
Walters.

Teiser: In the foreground.

Diedrichs: Her first name was Lydia, but I don't recall
her last name.

Teiser: Lydia on the left, Eddie Walters, then. . .

Diedrichs: Josie Desmond. She was a hand feeder. This is
Adam Pringle, pressman.

Teiser: You're naming them from left to right.

Diedrichs: Yes. I don't know this girl. But this girl is
Annie Schluter.

Teiser: Again Annie Schluter.

Diedrichs: Yes. And Charlie Rolet, the pressman. And
Charlie Kaiser, the pressman.

Teiser: Page 22.

Diedrichs: This is part of the embossing department. They
used to use platen presses for embossing. This

Diedrichs: is the foreman, Dick Ellis.

Teiser: To the left.

Diedrichs: Yes.

Teiser: Page 23.

Diedrichs: This is a section of the block department. You know, type in blocks.

Teiser: These are letterpresses?

Diedrichs: Letterpress, that's right. Morino.

Teiser: Fellow in the center foreground in the white shirt, just behind the press.

Diedrichs: Joe Moreno. And this is Charlie Farrell.

Teiser: In the dirty apron at the right?

Diedrichs: Yes. He was the brother-in-law of Louis Traung. Louis Traung married his sister. This, of course, is a Miehle press, and they've got a bronzer attached to it.

Teiser: Oh, to the left end.

Diedrichs: You see, the sheets come out and go through the bronzer and come out there. And all this piping here is where they draw the excess bronze out.

Teiser: Oh, the powder.

Diedrichs: So it won't fly around.

Teiser: Oh, I see. I wondered how they handled it in a pressroom so it didn't fly around in the air.

Diedrichs: At one time they had special rooms that they had

Diedrichs: the machines in, and they had them all enclosed with glass. They had them with a little window where you had to raise it open about that much and slip, slide the sheets in. They used to have Chinamen feeding the presses because nobody wanted to do that job. It was a dirty job.

Teiser: Page 24.

Diedrichs: This is another section of the block printing department. Here's this fellow--this is Andy Nelson.

Teiser: The second fellow from the left.

Diedrichs: Can you see him?

Teiser: Yes.

Diedrichs: He got his arm taken off down there.

Teiser: How?

Diedrichs: In a Miehle press.

Teiser: My word!

Diedrichs: Well, he had a rag in his hand, and he was wiping a form off. The rag caught his arm and pulled him right in.

Teiser: Were there many accidents like that?

Diedrichs: Occasionally. There was a girl feeder, in the block department also, had her arm taken off on the same press. She was trying to take a sheet out. Sometimes a sheet isn't fed properly into

Diedrichs: the press and it gets caught in the rollers. There's a lot of ink on the rollers, and they have to get all that out of the rollers before they can start running again. Somehow or other she was reaching in for a piece of paper.

Teiser: Could this fellow continue working with one arm?

Diedrichs: He did, up until the time he died. He was a pressman.

Teiser: He continued to be a pressman?

Diedrichs: For a short time after. Then he was put in charge of the corrugating department, when we had the corrugating department. Along side of him, again, is Charlie Farrell. In the center with the dirty apron. A lot of these girls I know by name, but I can't recall most of them.

Teiser: Page 25.

Diedrichs: Twenty-five and twenty-six: bindery and cutting room. His name was Martin Boyle.

Teiser: He's standing kind of in the center, in the light clothes with the dark bow tie, on page 25.

Diedrichs: He was a cutter. He was a brother-in-law of mine. Right next to him was my sister.

Teiser: The seated girl in the white collar and dark blouse?

Diedrichs: That's right.

Teiser: What was her name?

Diedrichs: Deborah Diedrichs. She married Martin Boyle from the shop. There's another marriage down at the shop.
Here's Josie Lynch.

Teiser: She's the girl in about the center with the dark arm guards on, and the light blouse. She has lots of hair.

Diedrichs: And this is Mr. Gilbert. He used to run cutting machines down there.

Teiser: Second man from the right, with the white apron.
This is page 26.

Diedrichs: This is a section of the bindery. Those are all dies.

Teiser: What in the world did they use all those different kinds of dies for?

Diedrichs: Different labels. They were cut different shapes and everything.

Teiser: What were the girls doing?

Diedrichs: They were probably helping to get some of those sheets die cut. I don't see the die cutting machine there.

Teiser: Page 27.

Diedrichs: Pages 27 and 28, box and carton department. Raisin cartons they used to make.

Diedrichs: Page 28. The gluing machines. This is Ed Pierce; he was the foreman of that department.

Teiser: The fellow in the moustache in the overalls and hat. All of these gluing machines were run from a central drive?

Diedrichs: Yes. In those days that's all they had, pulleys; pulleys running each machine, the motors.

Teiser: Here's 29.

Diedrichs: That's where they made the electrotypes. In recent years they sent them out to be made. Before that they made them right in the shop.

Teiser: These are sinks to the right?

Diedrichs: Yes.

Teiser: A good messy job, wasn't it?

Diedrichs: Oh, it was a dirty job. This was the foreman, Paul Ny.

Teiser: First fellow to the left.

Page 30.

Diedrichs: Machine shop. We'll start over here. This is Clarence Beach.

Teiser: The first on the right.

Diedrichs: This was the foreman, Jules Ny. He was the brother of Paul Ny, the fellow with the moustache.

Teiser: He's the third from the left, not counting the

Teiser: man [looking through the door] in the next room.

Diedrichs: The man in the back is Bob Hancock. He was the engineer.

Teiser: Page 31.

Diedrichs: This was the electric room. That was what Mr. Max Schmidt,* Electric Max, had charge of.

Teiser: Thirty-two.

Diedrichs: This is a section of the cutting room and bindery.

Teiser: Thirty-three.

Diedrichs: This is the packing room, where they used to pack all the labels and send them out. They used to send them out in cartons and cases at that time. I don't know any of these fellows.

Teiser: Page 34.

Diedrichs: This is the varnish room. It's a part of the varnish room. This is a varnish press. And this is what I was trying to explain to you. They fold these sheets over these bars. Do you see them. They go'way up two or three floors in the process of drying. They would come down. Girls would put them on these racks, and when they'd come down on the other side, they'd have to take them off.

Teiser: This was the traveling drying rack?

Diedrichs: At that time, yes.

* Max A. Schmidt, son of Richard Schmidt.

Teiser: The varnish was just put on by a regular press, is that right?

Diedrichs: Yes. Oh, no. See, there's a trough here?

Teiser: Yes, just to the right of the cylinder.

Diedrichs: The varnish is in here.

Teiser: Below the cylinder to the right.

Diedrichs: The sheet would be fed here and go around there and get varnished. This roller here would varnish each sheet as it went around. They went in up here and came out below.

Teiser: On the tapes and out on the board?

Diedrichs: Yes. And they were taken from there and put over on these racks to go up and dry. This fellow who was running the varnish press at the time was Henry Hageman.

Teiser: He's the man on the right.

Diedrichs: He has a cap on. And this was the foreman.

Teiser: Second from the right.

Diedrichs: McBride was his name. No. What was the name of the foreman of the varnish room? McMahon, that was it. Gentleman with the cap on.

Teiser: This is 35.

Diedrichs: This is a section of the bindery.

Teiser: What are those machines?

Diedrichs: Roughening machines. They used to run these

Diedrichs: labels through in sheets and roughen them, like a rough design. Did you ever see them?

Teiser: No. Was it actually roughening the texture?

Diedrichs: Yes.

Teiser: So it gave a pebbly texture.

Diedrichs: That's right.

Teiser: Why did they do that? So they wouldn't scuff?

Diedrichs: In one way, yes. But it was quite popular to have those sheets roughened like that. It made a nice looking sheet. After it's printed and roughened it'd give a nice appearance.

Teiser: Was that done for labels mainly?

Diedrichs: Labels, mostly labels.

Teiser: Page 36.

Diedrichs: This is an ink storeroom. This man here is, again, Mr. McMahon. See him in back there?

Teiser: The third man from the left.

Diedrichs: This is Mr. Hageman again.

Teiser: Hageman is second from the left.

Diedrichs: Mr. McMahon was foreman of the varnish room. He had charge of the varnish room and the storage of the ink department down there at the time. They used to buy inks in cans and store them. See here?

Teiser: Oh yes, I can see the cans.

Diedrichs: This is an ink mill.

Teiser: To the left. And what's this to the right?

Diedrichs: I was trying to figure it was an ink mill, but it doesn't look like one to me. I guess it is. That's all of that book unless you want to know these two pictures here.

Teiser: Yes. This one that's called "Schmidt Litho, 3600 impressions per hour." I've numbered it 51-B.

Diedrichs: This is an offset press.

Teiser: To the left.

Diedrichs: And it's feeding sheets into a bronzer. You see the sheet's coming out of here, going up here, through the bronze machine, comes out here. This is a varnish machine, that I was trying to show you on the other picture. They were dickering on buying some of these. These are from the salesmen. The sheets came down in here.

Teiser: On the tapes.

Diedrichs: And these grippers come around and take the sheet. As it goes down here, this roller rolls varnish all over the sheet, and the sheet comes out here.

Teiser: On the board?

Diedrichs: Yes.

Teiser: I've numbered this 51-C.

Diedrichs: This is the same thing, but in a different

Diedrichs: position. This is Andy Hynes.

Teiser: To the left.

Schmidt Lithograph Co.
1909 Photograph Album

Teiser: This is a 1909 album. Page 1.

Diedrichs: That, of course, is the building.

Teiser: Page 2.

Diedrichs: This is the building, another view of it. It described it here.

Teiser: Page 3.

Diedrichs: This is the Second Street view.

Teiser: Page 4.

Diedrichs: It shows all the names.

Teiser: Where are they sitting, do you know?

Diedrichs: Director's room.

Teiser: Mr. Chickering was just a director?

Diedrichs: He was a director, and I believe he was a lawyer.

Teiser: Which of these were active in the company?

Moffit was not in the company. How about Hueter?

Diedrichs: No, he wasn't active.

Teiser: Who was Borden, I. L. Borden? Was he in the company?

Diedrichs: He wasn't active, no.

Teiser: What was Richard Schmidt, Jr.'s career?

Diedrichs: He was the son of Max Schmidt, the founder?

Teiser: And what happened to him? Did he stay in the company?

Diedrichs: He stayed in the company, and he was president of the company after his father died. He was chairman of the board. He passed away from cancer. He used to go to lunch with Max Schmidt[Jr.] Ben Schmidt, Harry Heppert, Ernie Wuthmann, Sr., and myself. This all goes back about ten or twelve years. We'd go every Monday.

Teiser: Harry. . . ?

Diedrichs: Harry Heppert was foreman of the transfer room.

Teiser: What was Richard Schmidt, Jr. like? Was he an affable sort of man?

Diedrichs: Oh yes, very. For a good many years down there he was purchasing agent. His dad finally took him in the office. And he had a desk in his father's office, old man Max Schmidt. When the old man got called, Richard Schmidt, Jr. took his father's place. His sister was married-- Mrs. Wuthmann.

Teiser: Then Richard Schmidt Sr., what was he like?

Diedrichs: He was Max's brother.

Teiser: Did you know him?

Diedrichs: Oh, well.

Teiser: What kind of a man was he?

Diedrichs: A wonderful man. Here he is.

Teiser: Yes. In the pictures he looks quite stern.

Diedrichs: He was very quiet. When I was down in the press-room you could tell the time of day by when he'd make his round. He'd go through that whole plant every day. And you knew just what time Richard Schmidt was coming through the plant.

Teiser: What was his duty?

Diedrichs: He was vice-president. He used to sell a lot of big companies, contracts and one thing and another.

Teiser: Did Max Schmidt go through the plant too, each day?

Diedrichs: Not as often, no. No, he stayed in the office most of the time. Occasionally he'd go through the plant.

Teiser: Max Schmidt, Sr. must have been a kind of a joker, was he?

Diedrichs: Yes, he'd kid everybody. But he'd kid you in a way--in other words he'd say what an easy job you had, but at the same time he'd want you to be doing something.

Teiser: Someone said that there were a certain number of people in the company who really weren't working very hard. Is that right? Or did everyone seem to you to be working hard?

Diedrichs: They all had their jobs to do. There is another--this is number 4--that's Max Schmidt, Mr. Hueter, Chickering.

Teiser: Here's 5. These, I guess, are all people within the company, aren't they?

Diedrichs: That's right.

Teiser: "Mr. Rahsskopff, General Superintendent." What did he do? What was he like?

Diedrichs: He was head of all the equipment. He was head of the machine shop. Any new equipment, any repairs.

Teiser: Was he a good mechanic?

Diedrichs: Yes. I mean he never worked, he just supervised.

Teiser: Did he understand machinery?

Diedrichs: Oh, yes. From my understanding he was a watch maker or something.

Teiser: What did Mr. Schoof do?

Diedrichs: He was a great friend of the old man's, and they worked him in there on a job. I don't know what he really did, but he was around the office quite a bit.

Teiser: That's what I think I mean about Mr. Max Schmidt sometimes inviting his friends to be employees, and they didn't always work very hard. Is that right?

Diedrichs: That might be one of the reasons. [Laughter]

Teiser: Is that true, though, that sometimes he gave people jobs, and he was just being kind to them and didn't want them to work so hard?

Diedrichs: That's right.

Teiser: Page 6.

Diedrichs: I know this fellow. It's Louis Brune. He's the brother of Fred Brune.

Teiser: The fellow to the right.
This is page 7.

Diedrichs: This is Miss Cardoza.

Teiser: To the left.

Diedrichs: She married Richard Schmidt, Jr., the son of Max Schmidt.

Teiser: He is sitting to the right of a desk at the right [looking at the camera].

Diedrichs: And this is Carl Schmidt.

Teiser: Behind him at the right of the other desk.

Diedrichs: Yes. He's Richard Schmidt's son. And this is Richard Schmidt.

Teiser: Richard Schmidt is sitting at the desk with Richard Schmidt, Jr.

Diedrichs: That's right.

Teiser: And who is sitting at the desk with Carl Schmidt?

Diedrichs: Mr. Schoof.[Gerhard Schoof]

Teiser: Was Miss Cardoza^{*} a relative of Tony Cardoza, the bookbinder?

Diedrichs: No. She had a brother who worked down there. In fact, her father worked on the stones. He was a stone grinder. They gave him a job up there grinding stones. There's a lot of help here that I remember, but I can't think of their names.

Teiser: Here's page 8. Office, east side.

Diedrichs: I know this fellow here. He was Bill Reed.

Teiser: The man at the desk, just behind the woman at the front desk.

Diedrichs: He was a salesman. Turned out to be one of their best salesmen at one time.

Teiser: Page 9. Office, south side, sketching department.

Diedrichs: I could guess at some of these names, but I want to be sure about them.

Teiser: Page 10.

Diedrichs: This is the chemical department. And this is Doc Jaggard that I spoke to you about.

Teiser: To the right.

Diedrichs: He started the ink department, in the present form that it was before they sold.^{**} And Jack Galvin was the guy who ran the ink department.

Teiser: Did he start it when you returned from Oakland? After the fire?

^{*}Correctly "Cardozo."

^{**}Before the merger with Stecher-Traung Lithograph Co.

Diedrichs: Yes, oh yes. After the fire. And it developed into quite an ink room.

Teiser: Page 11. That's everybody. That's the new building, isn't it?

Diedrichs: Yes. There may be a million in there. That is after the fire.

Teiser: Page 12, artist department. That's in the new building too, isn't it?

Diedrichs: Yes, it is.

Teiser: Where was that, with light on both sides?

Diedrichs: It was next to the office down there. I know all of these fellows, but I can't think of their names. The fellow with the cigar in his mouth, Row is his name.

Teiser: He's got a hat on?

Diedrichs: Yes. That guy worked all day--cigar in his mouth; he never lit it. He had a cigar in his mouth all day long.

Teiser: Page 13.

Diedrichs: It describes it here--engraving department.

Teiser: Oh yes, metal engraving.

Diedrichs: This is the foreman, Mr. Iken.

Teiser: Fellow standing. . .

Diedrichs: With the moustache.

Teiser: Page 14.

Diedrichs: Here he is again.

Teiser: He's the man to the right.

What did the metal engraving department engrave?
Plates for . . .?

Diedrichs: For the blocks.

Teiser: Page 15. "Transfer Department, looking East."

Diedrichs: There, you see, I could name you a lot of these
fellows. This is Dick Bailey, with the moustache.

Teiser: To the left.

Diedrichs: And this fellow's name is Miller.

Teiser: In the foreground.

Diedrichs: And here's Dick Heinrich.

Teiser: He's over there second from the left.

Diedrichs: And here's Joe Dickman.

Teiser: Dick Heinrich has overalls on and is standing
with his hand on his hip. And Joe Dickman. . .

Diedrichs: He's taking the stone out of the case. See, he's
got the stone there.

Teiser: Yes.

Here's page 16.

Diedrichs: That's part of the transfer room also. This is
Joe Dickman again.

Teiser: He has on a . . .

Diedrichs: Necktie and an apron.

Teiser: And he's standing with one arm raised behind another
man with a necktie and an apron.

Diedrichs: That's Charlie Martin behind him. The fellow with the moustache there. His name is Axel Soderwall. That's his brother, not the foreman.

Teiser: Oh, the other was Gus?

Diedrichs: Gus Soderwall, yes. I know all these guys. I can't just say their names right out. Of course, this fellow here, again, with the hand roller-- see he's got his hand on a roller there.

Teiser: Roller in one hand and his other hand on his hip?

Diedrichs: Yes. That's Dick Heinrich. This is Miller again. He's a . . . I told you in the other picture.

Teiser: His head is right in front of the pillar in the center.

Diedrichs: Caldwell, that's Caldwell.

Teiser: The man second from the left.

Diedrichs: Yes. Caldwell. He's the fellow I was trying to remember.

Teiser: Page 17. That's the transfer department.

Diedrichs: This is the stone grinding that I think I showed you in the other [Mutual Label album]. See, there's the stone grinding machine. And here's this Mike Warren again.

Teiser: Oh, he's got a moustache and a tie on? Far right?

Diedrichs: Yes. And the fellow way in the back here is Jack

Diedrichs: Armstrong. Well, I wouldn't bother with that.
But I'm sure of this guy, Mike Warren.

Teiser: Page 18. Aluminum plate department.

Diedrichs: This is what they used to grain the plates on.
We call these plate-graining machines. They'd
put this plate in this trough here and clamp it
down there tight and they'd throw sand and pumice
stone in on there and mix with water. And they'd
have marbles, just like the kids play with, some
were steel and some were regular marbles. This
press would start a rotary motion like that, and
all these marbles would move around and take the
work off and grain the plate. After they were
through with the plate--and they didn't want to
save it for any reason--they'd put them in here.
Then they'd process it after that, and it would
be ready to be transferred.

Teiser: For re-use.

Diedrichs: That's right.

Teiser: How thick were those plates? How often could
they use them?

Diedrichs: They were twenty thousandths of an inch, twenty
and twenty-five thousandths of an inch.

Teiser: That thin!

Diedrichs: Oh yes. Wait! Pardon me! Twenty-gauge plate, not thousandths. I'm sorry. And this is Mr. Caldwell again.

Teiser: The man to the left.

Teiser: Nineteen then. Book bindery. Lots of girls. Twenty. Book bindery again, and more girls.

Diedrichs: More girls, yes.

Teiser: You certainly had a lot of pretty girls in that plant.

Diedrichs: At that time they had them.

Teiser: Twenty-one.

Diedrichs: Job printing.

Teiser: Ah yes. Those were little job presses, weren't they?

Diedrichs: Well, they were platen presses, see.

Teiser: Page 22 is the carton department.

Diedrichs: They die-cut these sheets on these machines for the box department. They'd run them through and die cut them. As they'd come out they'd have to run them through a gluing machine after, you know.

Teiser: Why?

Diedrichs: To make up the box.

Teiser: I see.

Diedrichs: Those are raisin cartons. They did a lot of those.

Teiser: Page 23. Carton department.

Diedrichs: I think we've seen most of those.* Box department, carton cutting and scoring, flat presses. Here's the foreman, Ed Pierce.

Teiser: Oh, with the cap on and the moustache, second from right.

Diedrichs: Yes. Here's Charlie Tofanelli.

Teiser: To the far right.

Diedrichs: Yes. He became foreman of that department years after Mr. . .

Teiser: What is this in the left foreground? Are those dies on the top of that stand?

Diedrichs: Yes. They'd have to make them up. Those were dies that they'd make up for this platen press, to cut out the cartons.

Teiser: Twenty-four. Carton Department.

Diedrichs: Folding, gluing machines. They ran them through these gluing machines.

Teiser: That thing to the left is a gluing machine?

Diedrichs: Yes. After they were all die-cut and everything. Here's Mr. Pierce again, the foreman of the department.

Teiser: Ah yes, in the cap and moustache, second from right.

Diedrichs: Yes.

Teiser: Page 25.

* In the Mutual Label Litho. Co. 1903 Photograph Album.

Diedrichs: Factory office. This is Oscar Heath.

Teiser: Standing in the foreground?

Diedrichs: Yes. Mr. Rahsskopff in back.

Teiser: At the desk.

Diedrichs: And it looks to me like Max, but I wouldn't swear to it.

Teiser: I think that he said that was he himself, Max, Jr.

Diedrichs: That's right.

Teiser: At the desk to the left.
Twenty-six. Shipping office.

Diedrichs: Mr. Hartmann.

Teiser: To the left.

Diedrichs: He had charge of the shipping office.

Teiser: Did he always wear a derby?

Diedrichs: Yes, always.

Teiser: Twenty-seven.

Diedrichs: Here he is again.

Teiser: Oh yes, he is second from the right. Who is that fellow who looks like a western sheriff, on the right?

Diedrichs: This guy? His name was Mr. James. He had charge of the door there. The shipping office was right next to the entrance on Bryant Street. And Mr. James had charge of everything that came in and went out down there.

Teiser: Twenty-eight, offset press department.

Diedrichs: These are offset presses that were put in right after the fire, in the new building. This is Andy Hynes.

Teiser: To the right.

Diedrichs: He was foreman at the time.

Teiser: Is that Mr. Rahsskopff next to him?

Diedrichs: Mr. Rahsskopff, yes.

Teiser: Second from right.

Diedrichs: Here's Chris Vanderveen.

Teiser: On the left end.

Diedrichs: Yes. And Bill Mullens.

Teiser: Second from left.

Diedrichs: He was a roller maker down there. And Richard Schmidt.

Teiser: Third from left, to the front.

Diedrichs: Yes. Then back there is Vic Olsen.

Teiser: Right behind Richard Schmidt.

Diedrichs: The little fat fellow there is Scotty Jackson.

Teiser: With his left hand up on the equipment. One hand holding a lever of some sort and the other hand up.

Diedrichs: Yes. And the fellow standing in back of him--

Teiser: To the right.

Diedrichs: Yes, to the right--his name was Durham. And Mr. Rahsskopff and Mr. Hynes.

Teiser: What kind of offset presses were they?

Diedrichs: Harris.

Teiser: Single-color?

Diedrichs: That's a single-color, that's right.

Teiser: Page 29.

Diedrichs: Now these are three- and two-color aluminum presses. They were direct printing, not off-set. This was a three-color.

Teiser: To the left.

Diedrichs: This is George Simonson. He was a pressman on that press.

Teiser: He's in the center.

Diedrichs: Yes. And here was Andy Hynes. He was the foreman.

Teiser: Third from right, with the overalls and the white shirt.

Diedrichs: In back of him was George Bastain. He was a pressman.

Teiser: To the upper right?

Diedrichs: Yes. Up here on the press. Up here is Louis Traung.

Teiser: Oh yes, in the shirt, and with a vest on.

Diedrichs: He always wore a vest.

Teiser: Did he stand up there like that all the time, or just while he was having his picture taken?

Diedrichs: While he was having his picture taken. [Laughter]

Teiser: Page 30. Single-color aluminum press.

Diedrichs: Yes. Well, these are direct, not offset presses. Of course, this is Mr. Rahsskopff again.

Teiser: To the left. Is this Richard Schmidt just to the right of him?

Diedrichs: That's right. The pressman has a cap on. That was Frank Schmidt.

Teiser: Was he any relation?

Diedrichs: No, no relation.

Teiser: He's against the third pillar from the left.

Diedrichs: Here's George Bastain again. He was a pressman at that press.

Teiser: He's in the lower right.

Diedrichs: The others are just helpers.

Teiser: Thirty-one. Single-color aluminum presses again.

Diedrichs: These are the presses after the fire. They're all single-color aluminum rotary presses. This is the press that I ran at the time.

Teiser: Oh, you're the man in the foreground to the left--the first man to the left?

Diedrichs: Yes. Here's Louis Traung and Richard Schmidt, Billy Bergk.

Teiser: Louis Traung is with the tie and the vest, in about center. Who is the other fellow with the

Teiser: tie and vest, to his left. Next to the pillar?

Diedrichs: He was just a feeder.

Teiser: Billy Bergk is between Louis Traung and Richard Schmidt.

Diedrichs: Here's Frank Schmidt again.

Teiser: Oh, to the far right, last man over on the right.

Diedrichs: Yes.

Teiser: Did he spell his name the same way as the other Schmidts?

Diedrichs: S-c-h-m-i-d-t.

Teiser: Page 32.

Diedrichs: "Offset presses in distance." This is the bronzing room. For a while they used to have all these bronze machines enclosed in a room, I told you, like that, so that the bronze wouldn't fly around. There's a Chinaman, they used to have Chinamen feeding the sheets in. The boys would take the printed sheets from the pressroom and bring them into here, and the Chinaman would feed them and they would come out down here.

Teiser: Page 33.

Diedrichs: Here are two-color and single-color Miehle presses, looking south. This is George Winberg..

Teiser: Second from the left.

Diedrichs: He was running the feeder on that press. He later

Diedrichs: became foreman of that department. Here is Louis Traung of the litho press department. And George Hildebrand; he had charge of the block department.

Teiser: I see. These are standing in the foreground, toward the right.

Diedrichs: Yes, and these are all Miehle presses. That's a two-color Miehle press. And here's Andy Nelson, the pressman.

Teiser: Second from the right.

Diedrichs: He's the man that had his arm taken off. And if you look closely at these, you can see that they are all salmon labels, that I was telling you about.

Teiser: Oh, yes!

Page 34.

Diedrichs: Pressroom, center aisle. These are Miehle presses here again. Here's George Hildebrand again, the foreman.

Teiser: He's in the center with a piece of paper in his hand.

Diedrichs: And here is Andy Nelson.

Teiser: To the right of Hildebrand.

Diedrichs: He's the pressman on that two-color press. These all are, on each side of the aisle.

Teiser: Miehles on both sides of the aisle?

Diedrichs: Yes.

Teiser: This is an automatic feeder, isn't it?

Diedrichs: That's right. They had all automatic feeders after the fire.

Teiser: Thirty-five.

Diedrichs: North side of general pressroom. Here's Mr. Hildebrand again.

Teiser: In the center foreground, leaning on the press.

Diedrichs: Yes. Here's Joe Reyes; he's a pressman on that press.

Teiser: Just to the left of Mr. Hildebrand.

Diedrichs: Yes. I don't know the next man. Now there's a Miehle press with a bronzer attached, see?

Teiser: Oh yes. To the distant left.

Diedrichs: You see, it's coming up here and gone down this way.

Teiser: Thirty-six.

Diedrichs: General pressroom. And these are type presses. That's Mr. Hildebrand again.

Teiser: Mr. Hildebrand is the first man to the right?

Diedrichs: Yes. This is the brother-in-law of Charlie Traung, Charlie Farrell.*

Teiser: Charlie Farrell is the fellow in the foreground, with the moustache. Did he go to work with the

*See also p. 77.

Teiser: Traungs after they established their own company, or did he stay at Schmidt?

Diedrichs: He was an apprentice.

Teiser: He stayed at Schmidt?

Diedrichs: Yes.

Teiser: Thirty-seven.

Diedrichs: These are cylinder presses. Embossing department. Here's Mr. Rahsskopff again.

Teiser: Little cap and goatee.

Diedrichs: Can't miss him. This fellow here----

Teiser: Third from the right.

Diedrichs: He was deaf and dumb. He used to work in the embossing department. He used to feed one of the embossing machines and later on became a pressman on an embossing machine.

Teiser: Thirty-eight. Embossing department again.

Diedrichs: These are platen presses. Mostly all embossing.

Teiser: Thirty-nine.

Diedrichs: Now here is the electrical department. Here is Max Schmidt, Ben's*brother.

Teiser: To the left.

Diedrichs: He had charge of the electric room, at that time.

Tieser: He was a good-looking fellow, wasn't he?

* Max A. Schmidt, brother of Bernhard H. Schmidt.

Diedrichs: He's a good-looking man yet, and he's seventy-six years old.

Teiser: I haven't met him. Well, you've all stood up pretty well.

Diedrichs: He's in wonderful shape.

Teiser: Page 40.

Diedrichs: This is the boiler room. That's Mr. Hancock, Bob Hancock, he had charge of the boiler room.

Teiser: To the left.

Page 41.

Diedrichs: This is the machine shop. Mr. Rahsskopff. This is Joe Wesphal, and this is Clarence Beach.

Teiser: Let's see, Joe Wesphal is. . .

Diedrichs: Sitting down there.

Teiser: Fourth from the left, sitting.

Diedrichs: Yes.

Teiser: And Clarence Beach is....

Diedrichs: Right in back of him.

Teiser: Back and to the right of him.

Diedrichs: Yes. They both became foremen of that department, in later years. This is one of the mechanics.

His name was Joe Crowley. I remembered his name.

Teiser: Fourth from the right.

Page 42.

Diedrichs: Looking west, electrotyping. That's something like the picture I showed you before [in the 1903 album]. They used to do their own electrotyping. Here's the foreman.

Teiser: To the far right, foreground.

Diedrichs: Yes. His name was Ny.

Teiser: Forty-three.

Diedrichs: Electrotyping department again. This is Mr. Ny again, the foreman.

Teiser: Third from the right.

Diedrichs: Yes, in the center there.

Teiser: He looks like a casual sort.

Diedrichs: Yes, it was a dirty job, out there.

Teiser: Forty-four.

Diedrichs: Paper seasoning department. This is Bill Lampe [pronounced Lam'pee]. He had charge of the seasoning of paper. Now, see, this paper is all being seasoned, hung.

Teiser: Forty-five. Box making and carpentry shop.

Diedrichs: As I say, they used to make boxes to deliver labels in. They made the boxes up there.

Teiser: Forty-six.

Diedrichs: Cutting department. This fellow's name is Siebert. I was trying to think of his name before.

Teiser: With a little bow tie on, and the moustache.

Diedrichs: Louis Siebert. He was the foreman of that department. He later committed suicide. He was a great friend of the old man's.

Teiser: Forty-seven.

Diedrichs: Die-cutting department. This is Henry Hageman again. We saw him on the other pages.

Teiser: To the left.

Diedrichs: I don't know who the others are.

Teiser: This is 48.

Diedrichs: And the varnish room again. Here's Henry Hageman again. He had charge of that.

Teiser: To the left?

Diedrichs: Yes. Here's where the varnish sheets came down here and up here and through all this dry processing.

Teiser: Oh, an oven.

Diedrichs: That's right. That's in later years.

Teiser: I see. So they didn't have to hang them on those racks any more.

Forty-nine.

Diedrichs: Looking north, corrugated paper. They started a corrugating department in the old building, that is the building we moved into after the fire. This was on the third floor. As this department developed, it was moved across the street to

Diedrichs: building number two, like you've seen--the new building over across the street. Andy Nelson had charge of that, the man who had his arm taken off--he had charge of the department until he retired.

Teiser: Fifty. Corrugated paper department. That's a cutter in the center there?

Diedrichs: It's for stamping them out, you know, die cutting. It's a die cut.

Teiser: Is that a gluing machine to the left?

Diedrichs: That's what it looks like, yes. And John Munson.

Teiser: Here's page 51.

Diedrichs: Northside, corrugated paper department. This is the corrugated paper machine. They used to run the paper through there and corrugate it, and glue it.

Teiser: Did the same machine both corrugate and glue?

Diedrichs: Yes. The paper would go through and it would be corrugated and glued at the same time.

Teiser: Now I'll ask you about these^{*} if I may. I don't think I showed you this one. I'll read the numbers on them. This is number 52. This is just for our record keeping, so this will be keyed to them. Do you recognize when this was, or what the occasion was?

^{*} Separate Schmidt Lithograph Company photographs.

Diedrichs: Yes, this was at the time of the war, in 1945 or whatever it was.

Teiser: Or '18, 1918, do you think?

Diedrichs: They were wearing those dresses to protect themselves around the presses. She was a press feeder, and they couldn't wear skirts.

Teiser: Oh, is that right?

Diedrichs: Yes. This is the main pressroom, the aisle. Here's the skylight I was telling you about. That's the middle aisle of the pressroom. They were taking donations for the benefit of the war at that time. And I can tell you pretty near everyone in the picture.

Teiser: Who's the woman in the center there?

Diedrichs: I know her, but I don't know her name. The gentleman that's here is Vic Olsen.

Teiser: The man standing out in front?

Diedrichs: Yes. That's myself right here.

Teiser: Oh, you're right under that sheaf of light.

Diedrichs: You see, the light is going right through.

Teiser: Yes. You have your sleeves rolled up. And you have on overalls over your shirt. It must have been the First World War.

Diedrichs: That's right. This is Joe Wesphal. He was foreman of the machine shop.

Teiser: He's with the hat on, just to your left.

Diedrichs: Yes. Here's George Simonsen. He was a pressman down there.

Teiser: He's to the left of him.

Diedrichs: This is Frank Schmidt.

Teiser: That's the bald fellow, second from the left.

Diedrichs: Yes. He was a pressman down there.

Teiser: He was the Schmidt who was no relation?

Diedrichs: That's right. I know all these fellows. That's Dick Heinrich. He was a transferer.

Teiser: Oh yes, the fellow all the way to the left edge. Who's the fellow with the eyeshade on in the center?

Diedrichs: Possnecke his name was. [Poss-neck-ee]

Teiser: And this was a rally to raise money, was it?

Diedrichs: That's right. And this bald-headed man, I think his name was Louderdale. He was foreman of the job department.

Teiser: He's right behind Mr. Olsen's hand.

Diedrichs: This fellow up here is Arty Hartman. He was a type pressman. With the overalls.

Teiser: Just to the right of this hanging lamp, the lamp hanging against a post.

Diedrichs: This fellow here with the hat on is Bergk, Billy Bergk. He was a pressman.

Teiser: Just below Hartman.

Diedrichs: Next to him is Joe Reyes.

Teiser: To his right, with the shirt sleeves rolled up.

Diedrichs: Yes. This is Dick Bailey.

Teiser: To the right of Joe Reyes.

Diedrichs: That's right. And just looking over his head is Fred Muriset. He was a pressman. This boy worked for me but I can't think of his name-- oh, Bolls, that's right.

Teiser: Where is he?

Diedrichs: Next to Mr. Muriset.

Teiser: I see, to the right of Mr. Muriset.

Diedrichs: Yes. Next to him is Mr. Winberg.

Teiser: To the right of him.

Diedrichs: He later became foreman of the department.

Teiser: Of the pressroom?

Diedrichs: Of the printing pressroom. This is Jack Barnes.

Teiser: Next to him, to the right.

Diedrichs: He ran the embossing department at that time. Next is John Munson.

Teiser: You can just hardly see him over somebody.

Diedrichs: That's right. This is George Hart.

Teiser: Second from the right.

Diedrichs: You can see him looking up. He was a pressman. Right in front of him was Mr. Ben Schmidt. In the vest.

Teiser: In the vest and striped shirt.

Diedrichs: That's right. And this fellow with the shade on is Mr. Iken. You know we spoke of him in another picture.

Teiser: This is the group of plant pictures that I told you about. I have numbered them all. Here's 112, "Section of the Artist Department."

Diedrichs: That's right.

Teiser: About when was that?

Diedrichs: Oh, I couldn't tell you the year. Gee, if I only had time to think of some of these I could think of the names. That's Max Schmidt here.

Teiser: Second from the left. Which Max? "German Max"--Max Schmidt, Jr.?

Diedrichs: German Max, yes. This is Charlie Lindecker, the man standing up there.

Teiser: Standing next to the desk, in the right half of the picture.

And here is "Battery of Harris two-color offset presses," 112-B.

Diedrichs: That's right. Yes, those were two-color presses that were put in--it could have been around '20, somewhere around in there, yes. There were three of them in a row there, I'm pretty sure.

Teiser: This again is the artist department. This is number 110.

Diedrichs: The main one in the picture is Max Schmidt, Jr. again.

Teiser: He's to the right, the man standing to the right. And here's 109, which is the litho pressroom.

Diedrichs: I couldn't tell you the exact year. But I can tell you some of the men in the picture.

Teiser: Fine.

Diedrichs: This is Vic Olsen.

Teiser: On the left.

Diedrichs: The next one is Ben Schmidt. This is Arthur Evans.

Teiser: Next to him.

Diedrichs: He was a pressman at that time. He later had a business of his own.

Teiser: What are these presses?

Diedrichs: All Harris.

Teiser: Number 108. I don't know if there's much to be said about the carton gluing machines.

Diedrichs: Well, that's in the box department.

Teiser: Are these cartons, these in the foreground to the right, on the table?

Diedrichs: Yes.

Teiser: That's what they were working on?

Diedrichs: You see, they're all cut out. They're die-cut, and then they're folded and glued. They go through a folding machine, and are glued.

Teiser: Would they use that many people in that department today?

Diedrichs: Oh yes. It all depends on the size of the plant. I guess they did the largest raisin carton business on the coast here for a good many years. And here's the foreman again, Mr. Pierce.

Teiser: Oh, with the great moustache and the cap?

Diedrichs: That's right.

Teiser: Second from the right.

Diedrichs: That's right.

Teiser: Let's see. I'm leafing through some of these that Mr. Ben Schmidt has identified pretty thoroughly. This is a fascinating little picture. This is 74--of apparently Max Schmidt's original press, Max Senior's.

Diedrichs: Yes. It's an old-style hand press.

Teiser: Was it ever intended for production?

Diedrichs: Well, yes, production at that time--one impression at a time.

Teiser: How big a sheet would that handle? I can't tell the scale.

Diedrichs: That's only a 22-inch sheet. That's all.

Teiser: Here's a pressroom one, 71. "Second lithographing pressroom...This company does a large proportion of seed bags."

Diedrichs: Those were all seed bags. I was telling you about the Schonings. When the company brought over the Galloway Lithograph Company, they came over and set up their presses on the third floor over there in the new building, the one across the street.

Teiser: Yes. And this is their pressroom?

Diedrichs: That's right.

Teiser: The one that the Schonings ran?

Diedrichs: Yes.

Teiser: What presses were those?

Diedrichs: Those were Harris single-color presses. Later on we had two or three four-color presses over there, after I got to be superintendent. Why I had charge of that department after that. All but the seed bag. Herbert Schoning ran the seed bag department.

Teiser: Here's picture 70.

Diedrichs: This is the new press that they installed down at. . . just before I left, a year or so before I left. That's a new two-color press. This is Max Schmidt, Jr.

Teiser: To the left.

Diedrichs: Beside him is Morton Schmidt. And this is Carl Schmidt. And I know this gentleman's name, but

Diedrichs: I can't think of it right now. And that's myself.

Teiser: That's what I thought. This is from left to right. This was on the installation of a new two-color, was that it?

Diedrichs: I believe it was.

Teiser: Maybe the man standing up on top there was somebody who represented the press company?

Diedrichs: He was with the Harris Company, es. The gentleman's name was Mr. Willis, I think. He's standing on the platform.

Teiser: Here's picture number 57. Is that the same press?

Diedrichs: I'm pretty sure it is. At any rate, it's a two-color offset press. Here's the assistant. The feeder is Mike Maloney, up here.

Teiser: To the left.

Diedrichs: Standing up. And this is a Harris mechanic. I can't think of his name now.

Teiser: To the right of him.

Diedrichs: And this is Urvan Pack. He was the pressman.

Teiser: To the right side. Let me ask you what this is... numbered 103.

Diedrichs: From what I hear--this is a picture of Main Street, the shop down on Main Street. Here's all the presses, and they had a balcony going around in the storeroom.

Teiser: This was before you knew the company?

Diedrichs: Before the fire, and before I went with the company, down on Main Street. They are all stone presses.

Teiser: And this one, 92, this looks like a later one.

Diedrichs: Yes. This is the present pressroom, right now.

Teiser: In the main building or the new building?

Diedrichs: In the main building, not the new building.
And this is a Harris press with a bronzer attached.

Teiser: This is in the left part of the picture.

Diedrichs: The sheets going here through the bronzer, there.
This is the bronzer.

Teiser: The bronzer is off to the left edge.

Diedrichs: The pressman is standing on top. His name is Clarence Hughes. And this is the foreman at the time, Vic Olsen, standing there.

Teiser: Standing to the right.

Diedrichs: Right in back of that is another Harris press with the bronzer attached. Those two presses are on the main aisle down there.

Teiser: I see. That's the press to the right of the picture.

This is picture 72. It's dated 1920.

Diedrichs: Yes, I know all these fellows. That's Ed Anderson; he's a pressman.

Teiser: To the left.

Diedrichs: Next to him is . . . I forget his first name, but his name is Bowles. Next to him is Fat Millard. And next to him is Ed Pierce, Jr., son of the foreman of the box department.

Teiser: What is that, a two-color?

Diedrichs: Yes. Sitting up there on the two-color press. Ed Anderson ran the press.

Teiser: This is 75, the ink-making department. That's a fairly recent one too, I guess.

Diedrichs: Yes, it is. This is after the ink department was pretty well established. That's just a section of the ink department.

Teiser: What are those machines running down the aisle?

Diedrichs: Those were where they grind the ink. As I told you, they used to buy the powders and varnishes. . . say, yellow, or red, or dark blue, or whatever it was. They had a mixing machine where they mixed the powder and the varnish together in these tubs. Then they'd have to run it through this ink mill. They had three or four of them, and there were more in the other part. And this is the foreman I was speaking to you about.

Teiser: He's the man in the white shirt and the overalls.

Diedrichs: Under the lamp.

Teiser: Standing against the lighted lamp, against a pillar. What did the finished ink come out in? This sort of tub?

Diedrichs: Yes, they put a tub. Here he's taking out the mixed powder. It's like a lot of dough.

Teiser: This is the man in the center.

Diedrichs: He puts it in here and it goes between rollers that squeeze it. They run it through this ink mill, sometimes twice. It comes out in the tub back here. It's all in ink form.

Teiser: Are these tubs to the lower left? Is that the kind of tub it would come out in?

Diedrichs: That's right.

Teiser: They had handles for carrying them around.

Diedrichs: That's right.

Teiser: How were they transported around the plant?

Diedrichs: On little dollies. There's one of them right here.

Teiser: Oh, I see, to the left center.

Diedrichs: Just lift them up on that and roll them around.

Teiser: Oh, yes, four wheels on them. Back here is a little higher one.

Diedrichs: They used to put these tubs on top of that dolly to make it handy to feed the ink mill.

Teiser: This is picture 76. Let me ask you about this. This must have been one of the many celebrations. What was the event?

Diedrichs: I have no idea. I can't think of that now.

That's all up in the office. I wouldn't know offhand just what that's all about.

Teiser: There were a good many festivities were there, at Schmidt Lithograph?

Diedrichs: A picnic every year. We had what they called a Social Society. It explained in that book* what the Social Society was. It went on to tell you what benefits they gave us.

Teiser: The people who belonged to the society paid a little dues?

Diedrichs: They paid \$.75 and the firm paid \$.75. We used to get sick benefits and doctor care.

Teiser: Doctor care!

Diedrichs: That's right. The working members in the plant-- those are the people that got sick benefits and doctor care. But office help belonged to the Social Society, but just as social members. I believe they got doctor care, but no sick benefits.

Teiser: This was not written into your union contract the way it is now, was it?

Diedrichs: Oh no.

Teiser: This was a company. . .

Diedrichs: Company affair.

* Dedication of Plant No. Two.

Teiser: Did you get good doctor care?

Diedrichs: Had a steady doctor.

Teiser: Was there a company doctor?

Diedrichs: Company doctor. Dr. Olsen his name was. He was the son of a foreman down there, name of Vic Olsen. He started to work down in the shop as a boy down there and went to Cal; became a doctor.

Teiser: Did he keep hours in the plant?

Diedrichs: No. He had an office. But everyone in the Schmidt Lithograph Company went to see Dr. Olsen when anything was wrong with him, and really got Dr. Olsen started in his business. They'd tell their friends about Dr. Olsen, and built up his clientele. He's still in business.

Teiser: Do you still go to him?

Diedrichs: No.

Teiser: Suppose you got in the hospital. Did it pay your hospital costs?

Diedrichs: I think you got sick benefits for a certain length of time.

Teiser: In lieu of your salary?

Diedrichs: That's right. You'd get so much a week for the length of time you were off, and that lasted so many weeks or so many months. It's so far away, I don't remember.

Teiser: This is the sort of thing the unions later demanded, isn't it?

Diedrichs: That's right. We had that all prior to that.

Teiser: When you got to the supervisory level, did you still have those benefits?

Diedrichs: While you were in the factory.

Teiser: Anyone who was in production?

Diedrichs: That's right.

Teiser: There were a lot of pictures of parties, in which there apparently were elaborate decorations and signs and everything. Were those just for the men?

Diedrichs: No, the whole plant. You'd sign up if you wanted to go. They'd have them in the cafeteria, or once a year they'd have a big event in the big Native Sons' Hall, or something like that, big affair, dancing and all.

Teiser: Who paid for that?

Diedrichs: Well, I can't remember how that was taken care of. The Social Society paid for most of it. Sometimes the plant would go in.

Teiser: There were some pictures that looked as if they were stags.

Diedrichs: That was all salesmen's conventions every year. They'd call all the salesmen in from all the out-lying offices, all through the East and Honolulu.

Diedrichs: They'd be here for maybe a week, two weeks, hold their meetings in the afternoon and they'd go out to dinner at night. Whole bunch of salesman. The company took care of the tab.

Teiser: Did any of the men from the plant go with them? Were you involved in that, for instance.

Diedrichs: Well, the salesmen had their regular dinners after their meetings. Then they'd have a big dinner for the salesmen and the men from the plant--the heads of the departments were asked. They must have a lot of pictures of that.

Teiser: This is 113. This must have been World War I.

Diedrichs: Yes. We all had to wear masks there at that time.

Teiser: Did you wear them to work in?

Diedrichs: Absolutely.

Teiser: What were these people doing? They're making masks, maybe. . . sewing them?

Diedrichs: They could be sewing them. You were compelled to wear masks all the time. This is Ben Schmidt here.

Teiser: Standing up, to the left.

Diedrichs: That's right, that's Ben.

Teiser: This is January 12, 1925. This is number 114. I wanted to ask you to identify people in it, but is this one of the dinners you were speaking of?

Diedrichs: That's right, that's one of the dinners; you see, they all got their names on all the cards.

Teiser: These are salesmen and supervisory personnel?

Diedrichs: That's right. Men from the pressroom and from the transfer room, from the shipping room, the cutting room and the varnish room, carpenter shop.

Teiser: Where do you think this was held?

Diedrichs: Let's see. . . It was a very prominent place at that time. There's my picture right there.

Teiser: Oh, there you are. Let's see. You're behind Jack.

Diedrichs: That's Jack Barnes. That's Bill Bray, the foreman of the bindery. This was Metzger.

Teiser: Adrien Metzger.

Diedrichs: That's right. This is Joe Wesphal, foreman of the machine shop. There's Louis Brune.

Teiser: He has on a stiff collar and you can just see the "L" on his badge.

Diedrichs: He was in the office.

Teiser: Who was Charlie, here?

Diedrichs: Charlie Bowen, he was a salesman.

Teiser: This is the Charlie to the left. There's another Charlie over here just to the right center. Who was he?

Diedrichs: He was an outside salesman. I wouldn't know him. There's Ben Schmidt back there.

Teiser: Oh, I see. He has "Ben" on his tag. He has glasses. Your badge is hidden there, isn't it?

Diedrichs: That's right.

Teiser: Is this Max Schmidt at the head of the table?

Diedrichs: Just a minute. That's Richard Schmidt. Max Schmidt is right over there. Can you see him there?

Teiser: Oh, yes. He's third to the left of Richard Schmidt.

Here is an October 1920 "house warming." This is picture number 115.

Diedrichs: This was taken in the building, upstairs in the cafeteria, on the fifth floor.

Teiser: What were they warming?

Diedrichs: I can't just think of the occasion. Just another of those parties.

Teiser: The fellow with the white goatee?

Diedrichs: That's Mr. Rahsskopff.

Teiser: The first time I've seen him without a cap on. He's the first man on the left, with a white goatee and moustache. Next to him is a lady. Who is she, Mrs. Max?

Diedrichs: No, I don't believe so. I couldn't say who it is. I'm not sure; I wouldn't want to say.

Teiser: Who is the gentleman whose arm she has her hand on?

Diedrichs: That's Mr. Max Schmidt. There's Mr. Richard over here again.

Teiser: With a white ribbon on.

Diedrichs: That's right.

Teiser: And this must be a bust of Mr. Max Schmidt.

Diedrichs: That's right. I could tell you a couple more. This is Mr. Lindecker, in back of Mr. Richard.

Teiser: Just behind, with a big, stiff white color on.

Diedrichs: That's right. He had charge of the art department.

Teiser: This is number 116.

Diedrichs: That was a salesmen's party.

Teiser: January 1930.

Diedrichs: You see, they were all men there. I can identify some of them if you'd like to know some of them.

Teiser: Yes. The man with the goatee here and the glasses, holding a glass.

Diedrichs: That's Mr. Richard Schmidt.

Teiser: He's three to the left of the center pillar.

Diedrichs: Yes. And the man with his head almost next to him is Bill Reed. He was a pressman.

Teiser: The man looking down, just to the left of Richard Schmidt?

Diedrichs: Yes. Then to the left of him, again, is Mr. Richard Schmidt, Max Schmidt Senior's son.

Teiser: Which one? This one? The one with his head way down, kind of bald on top?

Diedrichs: That's right. And here's Mr. Max Schmidt, Sr.

Teiser: Just to the right of the pillar, yes.

Diedrichs: And this gentleman here is Bill Bookey.

Teiser: [In the center] Shaking something. What's he shaking?

Diedrichs: I don't know what he's doing.
Here's Carl Schmidt.

Teiser: He's four from the right end.

Diedrichs: I am right here.

Teiser: Oh, there you are. There's not much of you showing.

Diedrichs: I'm right behind the big fat guy, the top of his head. I'm looking over his head, almost.

Teiser: Where was this held?

Diedrichs: This was held down in the shop on the fifth floor. They had a special bar made up there just for the occasion. There's a big bar there; you can't see it.

Teiser: There's another. This is 117. What in the world was that event, in which someone was queen of something?

Diedrichs: They crowned a queen that time.

Teiser: The queen of what?

Diedrichs: I don't know whether it was the Social Society or some similar event. It was in Native Sons' Hall, I believe. Yes, Native Sons' Hall.

Teiser: Who was the queen? Do you recognize her?

Diedrichs: Yes, I know her. In fact, I believe she's down there yet. Louise Something. I can't think of her last name. That stuck to her for all these years. They still talk about the queen.

Teiser: Oh, is that right? [Laughter]

Diedrichs: Yes, the queen. You can see some mob there, can't you. There's Mr. Max Schmidt there.

Teiser: With the paper hat on?

Diedrichs: That's right.

Teiser: [Laughter] In profile, with his arm on a man's shoulder. And this is Mr. Richard Schmidt, isn't it?

Diedrichs: That's right.

Teiser: To the right of the queen, in three-quarter view.

Diedrichs: There were picnics every year.

Teiser: Where were the picnics held?

Diedrichs: For a while, the first ones were held over in Alameda. What was that park over there?

Teiser: Neptune Beach?

Diedrichs: Neptune Beach. They had several over there. Then they used to go down to Mission San Jose. Do you

Diedrichs: know that park down there?

Teiser: No, I don't.

Diedrichs: [Calls] Mom!

Mrs. D.: What?

Diedrichs: What's that park down at Mission San Jose we used to have our picnics at?

Mrs. D.: It could have been called Warm Springs.

Diedrichs: Do you remember this picture? [Number 117]
Remember, that was up in Native Sons' Hall?

Mrs. D.: Yes. We sat up there, I think, up in the balcony.
Didn't we?

Diedrichs: Yes.

Teiser: Who was the queen?

Diedrichs: Louise--I don't know what her last name was.

Mrs. D.: I don't know her last name either. She isn't so young today, but she wasn't a bad looking girl.

Teiser: This is 119. That's that bar you were mentioning, isn't it? [In connection with photograph number 116].

Diedrichs: Yes. There's Mr. Max Schmidt.

Teiser: In the dark suit, third from left.

Diedrichs: Here's Herb Cardozo.

Teiser: Fifth from the left.

Diedrichs: Next to him is Mr. Richard Schmidt [sixth from the left]. And he's a salesman; I can't think of

Diedrichs: his name. There's Jack Barnes and John Munson.

Teiser: In the foreground, to the right.

Diedrichs: They were the guys that were part of the Social Society.

Teiser: Jack Barnes is second from the right, and Munson is just on the edge there?

Diedrichs: That's right.

Teiser: This is number 120, January 15, 1930.

Diedrichs: That was the entrance to the bar.

Teiser: My word! They did it up elaborately, didn't they?

Diedrichs: Yes.

Teiser: Here's a color picture, 121. Louis Traung.

Diedrichs: Yes. That's Louis, all right. I learned the trade under Louis Traung.

Teiser: He was always, later, a good friend of the Schmidt Lithograph Company?

Diedrichs: Oh, yes, they were very friendly.

Teiser: Although they were rivals for business?

Diedrichs: Oh, yes, absolutely.

Teiser: Here are 140, 141, and 139. Do you think these are at one of the picnics?

Diedrichs: Could have been. Yes, it could have been the races. You know, they had races and everything. It could have been one of the picnics. See, they're running around here. That's what they are, the

Diedrichs: races at the picnic.

Teiser: They had some for girls and some for men, I guess.

Diedrichs: That's right. Then at the picnics you could invite your family or your friends, you know, pay a little extra for their ticket. But they had gate prizes just for the employees. They had very nice gate prizes. Some were money, and hams and bacon and all that stuff. They put on a big time.

Teiser: This is 138.

Diedrichs: That's "Stew" Norris.

Teiser: To the left.

Diedrichs: Here's a Harris erector [center]. I can't think of his name now. And that's myself there, right. We were celebrating something. You see, we've all got a glass in our hands.

Teiser: Yes. This is 131. Must be the same event.

Diedrichs: Carl Schmidt is making a speech there. This is Carl Schmidt.

Teiser: To the right.

Diedrichs: This is Norris again, here.

Teiser: To the far left, lower corner.

Diedrichs: Yes. And this fellow in here is Morton Schmidt, you know.

Diedrichs: You can just see his head there. Yes, these are all . . . I believe that was some celebration in the pressroom.

Teiser: This is number 134. I expect you recognize these people.

Diedrichs: That's Ben Schmidt again, here.

Teiser: To the left.

Diedrichs: And this is a Harris salesman. I can't think of his name. And myself.

Teiser: You're naming them from left to right.

Diedrichs: Over on the end is Mike Maloney.

Teiser: The fellow standing at the right end.

Diedrichs: I can't think of the other fellows' names. They all worked for me, but I can't think of their names.

Teiser: Here's one that goes back a little further. It's number 147.

Diedrichs: Yes. It's taken in the office. Ben could tell you more about it. The only ones I know in there are Carl Schmidt and Mr. Schoof.

Teiser: Carl Schmidt is to the right and Mr. Schoof is standing just behind him?

Diedrichs: Yes.

Teiser: This is 149. In the center is Mr. Max Schmidt. Do you recognize either of the other men?

Mrs. D.: Do you want to see a couple more old ones?
[photographs].

Teiser: Oh, you've got some. . .

Mrs. D.: These are the ones in the pressroom. There
was I. There's my sister.

Teiser: What beautiful hats you have on! Are you in
that, or just your wife and her sister?

Diedrichs: My wife and her sister, and. . . no, I'm not in
it. Those were all girl feeders down there.
He was a feeder too. He was a feeder. He was
a feeder, Bill Brune.

Teiser: The girls were a little outnumbered--a few more
men than girls.

Diedrichs: That's right.

Teiser: And here's another of your pictures.

Diedrichs: That's a recent one.

Teiser: Is this your whole pressroom crew?

Diedrichs: Yes. Here I am on the end. This is Bill Doyle.
This fellow's name is Schubkagel. Here's Bob
Schmid. Every one of these fellows was in the
pressroom.

Teiser: And here's an old Chinese fellow.

Diedrichs: Yes.

Teiser: What was he?

Diedrichs: He used to work on the bronze machines.

Teiser: That late they continued to have Chinese on the bronze machines?

Diedrichs: Well, they had the Chinamen that take care of the old bronze, they sift the old bronze. On some jobs we'd use part old bronze and part new. Some of the jobs wouldn't take a brand new bronze because the condition of the ink wasn't dry enough, and the bronze would take all over instead of just where the work was. So when you put old bronze mixed with it, it didn't have that effect.

Teiser: I see.

Mrs. D.: Here's a couple other ones.* This was 1949. And this is you. February 15, 1949.

Teiser: This was a luncheon group.

Mrs. D.: It must have been an anniversary or. . .

Diedrichs: It was a party for somebody. That's right, somebody retiring.

Diedrichs: There's Mr. Norris. It was over in North Beach.

Mrs. D.: Tivoli or something?

Diedrichs: Bill Doyle. Bobby Schmid. Fat Anderson. Myself.

Teiser: This is another one of your pictures. You're looking at a sheet of labels.

Diedrichs: Labels, yes.

*Photographs belonging to Mr. and Mrs. Diedrichs.

- Teiser: Let's not get your pictures mixed up. I'll put them aside and go back to these I have with me. This is 150. Must be another one of those picnics.
- Diedrichs: See, it was a race. They had to run here and put something in the box there and run back with something. That was how that worked.
- Teiser: Here's 151. Is this Mr. Schoof in the foreground?
- Diedrichs: That's right, Mr. Schoof. His son worked down there too. He was a school professor, I believe, at one time.
- Teiser: What did he do in the company?
- Diedrichs: Oh, he was a great friend of the old man, Max, and had a job down there in the office. I don't know just what it was.
- Teiser: This is 152.
- Diedrichs: That looks like Mr. Iken.
- Teiser: Who was he?
- Diedrichs: He was an engraver, I believe, and he had charge of the engraving room down there.
- Teiser: This is 153 and there's a memorandum that says "Here's a picture of the Lustour Plant enlarged from Otto Schoning's snapshot." What's that?
- Diedrichs: I don't know it. There's a saying there [on the memorandum] that old man Max got up: "Write it. Don't say 'I told you so.'"

Diedrichs: Whenever you'd make an excuse about anything,
"Always write it down and you can't go wrong."
"Don't say 'I told you so.' Write it."

Teiser: Whose signature is that on that memorandum?

Diedrichs: That's Richard Schmidt.

Teiser: Who's G. Taylor on the list?

Diedrichs: George Taylor; he was treasurer down there at
one time.

Teiser: And what was Wuthman Senior? What was his job?

Diedrichs: Toward the end he had Mr. Rahsskopff's job.
Before that he had charge of the corrugated
department in building no. 2.

Teiser: What did Lorenz Schmidt do?

Diedrichs: He was head of the salesmen. He later became
president.

Teiser: What did Verne Bonetti do?

Diedrichs: He was an accountant down there. Harry Anderson,
he was the purchasing agent.

Teiser: And B. Hammon?

Diedrichs: Hammon was an accountant.

Teiser: P. Crain?

Diedrichs: He was personnel.

Teiser: And B. Dixon?

Diedrichs: He was a salesman?

Teiser: Guy Street?

Diedrichs: He was a salesman.

Teiser: I thought he was an artist too, wasn't he, or a designer or something?

Diedrichs: He designed too, that's right.

Teiser: B. H. Schmidt.

Diedrichs: Ben Schmidt.

Teiser: N. Hamilton?

Diedrichs: Norman Hamilton, he worked under Ben Schmidt.

Teiser: E. Wuthmann, Jr. What did he do?

Diedrichs: That was Senior's son. In recent years he took over Max Schmidt's job, after Max retired.*

Teiser: In the factory office?

Diedrichs: Head of the plate making and artists and all that.

Teiser: The job that Max Schmidt had had earlier?

Diedrichs: That's right. Ben had charge of the factory office. Max had charge of all the platemaking and all the art work. He okayed color sheets for the pressman. In general he was . . .

Teiser: On top of production?

Diedrichs: That's right.

Teiser: R. Duerson?

Diedrichs: Duerson, he was a salesman.

Teiser: . S. Norris. What did Stewart Norris do?

Diedrichs: He finally took over Ben Schmidt's job. He worked under Ben Schmidt.

*Max Schmidt, Jr.

Teiser: And Dolly somebody.

Diedrichs: Dolly, Dolly, Dolly--she was a secretary.

Teiser: It looks like "Ohls."

Diedrichs: She was Morton Schmidt's secretary.

Teiser: These we've gone over are all people on this
1953 memo attached to photograph number 153.

Diedrichs: Any memos or any letters or anything that had to
go around the plant, they'd check off the ones
who were to see it.

Teiser: Then the men initialed them after they'd seen it?

Diedrichs: That's right.

Bernhard H. Schmidt, referred to among members of the Schmidt family and firm as Ben, was born in 1884 in San Francisco. The son of Richard Schmidt and the nephew of Max Schmidt, he was one of the generation that he referred to in his interview as "the juniors." Following graduation from the Lick School of Mechanical Arts, he went to sea briefly before going to work at the Schmidt Lithograph Company in 1905. He became superintendent first of the lithograph department, then of the entire plant. His title was "factory superintendent" at the time of his retirement in 1959.

The following interview was given at the San Anselmo home of Bernhard H. Schmidt on May 25, June 1, and June 13, 1967. Little editing was done by the interviewer, and no changes but a few name additions were made by Mr. Schmidt.

BERNHARD H. SCHMIDT

The Family and the Company

Teiser: May I begin by asking you when and where you were born?

B. H. Schmidt: I was born on March 14, 1884, in San Francisco, on Sacramento Street, next door to a Chinese laundry.

Teiser: And your father had come. . .?

B. H. Schmidt: He came, I couldn't say when. I wouldn't know. I was going to say '79, was it? He was Richard Schmidt, Max Schmidt's brother. Mr. Max had started the business and he got so busy he wanted some help, so he got my father. And later on he got his brother-in-law, Mr. Rahsskopff. Have you ever heard of Mr. Rahsskopff?

Teiser: Mr. Max Schmidt, Jr., mentioned him.

B. H. Schmidt: Carl Rahsskopff. He was a mechanic around the factory at the time. Of course, I didn't. . . well, I graduated from Lick School in 1905, and I went to sea for a couple of months. Then I went to get a job in the Schmidt Lithograph Company, in 1905. That was about six months, or a year before the fire.

Teiser: What was your first job there?

B. H. Schmidt: Shipping department. Then the fire came, and I was driving a truck over in Oakland for the Schmidt Lithograph Company. We moved there and stayed there for two years.

Teiser: You lived and worked there?

B. H. Schmidt: No, we lived in San Rafael, but commuted back and forth to Oakland every day.

Teiser: Was a plant set up there, a manufacturing plant?

B. H. Schmidt: There was the Wempe Brothers paper box plant. You'll find it in the book^{*} there. We bought that out. Wempe stayed on one floor, and we had the other three.

Teiser: How could you adapt paper box machinery to use in label printing?

B.H. Schmidt: We had the paper box plant before, over in the city, and we just stayed with it.

Teiser: Did you do some label printing too, there in Oakland?

B. H. Schmidt: Oh yes, labels and paper boxes, called cartons. We finally got into posters, 24 sheet posters.

Teiser: In Oakland?

B. H. Schmidt: No, well. . .

Teiser: When you came back to San Francisco?

B. H. Schmidt: Yes. In the meantime we had built the plant

^{*}Elford, Eddy, *The Log of a Cabin Boy*, privately printed, San Francisco, 1922.

B. H. Schmidt: at Second and Bryant Street, rebuilt it.

The one that was dynamited [at the time of the earthquake and fire].

Teiser: Were you there when it was dynamited?

B. H. Schmidt: I was the last man out of the factory. You see, they dynamited our building to save the St. Mary's Hospital, which was a wooden building two blocks below. They tried to save that from the fire, but everything went, you know.

Teiser: Were you able to get anything out of the building?

B. H. Schmidt: No, not very much. We didn't know where to store it.

Teiser: Did you get papers or anything of the sort?

B. H. Schmidt: Well, I think they got the office papers, but that's about all. Nobody came to work that morning except my father and my uncle. They stayed there and ate my lunch. Then they went to Mill Valley. My father went to San Rafael; he lived in San Rafael. I stayed out right at 614 Sacramento Street. That's where I was born. Stayed there for two weeks until the fire was out. Then we went down to the factory and tried to dig up what we could.

Teiser: Could you recover anything from the ruins of it?

B. H. Schmidt: Not too much, no. If they hadn't dynamited we might have saved more.

Teiser: No equipment?

B. H. Schmidt: No. No, it was pretty well gutted.

Teiser: Were you there when they dynamited?

B. H. Schmidt: No, we were told to get out.

Teiser: You didn't stay around and watch?

B. H. Schmidt: No.

Teiser: It must have been a terrible blow to your Uncle Max and your father too.

B. H. Schmidt: Yes. Terrible blow to all of us. Because we were all interested in the business, you know.

Teiser: May I ask you about your family? Your brothers are. . . ?

B. H. Schmidt: Carl Schmidt and Max A. Schmidt. You know, there are two Max Schmidts: Max A., my oldest brother, and Max H. who came in from Germany.

Teiser: Yes. Max H. is "German Max?"

B. H. Schmidt: German Max, yes.

Teiser: Your brother Carl is younger or older than you?

B. H. Schmidt: He's two years older than I am.

Teiser: I see. You're the youngest.

B. H. Schmidt: Yes.

Teiser: Do you have any sisters?

B. H. Schmidt: I had a twin sister, but she didn't live very long.

Teiser: I see. Then Max Schmidt Senior's children were. . .?

B. H. Schmidt: Richard Schmidt and Mathilda Schmidt, Wuthmann now. He had one more, Emile Schmidt, but he was mentally wrong and didn't live very long.

Teiser: And then German Max?

B. H. Schmidt: He was adopted by my uncle.

Teiser: I see. Let me go over these same people and ask you what their functions in the business were. Your older brother, Max?

B. H. Schmidt: My older brother Max was an electrician and mechanical superintendent of the plant. Brother Carl was in the sales end of it. He was sales manager and was president of the company for a while.

Teiser: Then your cousin Max?

B. H. Schmidt: He went in as a . . . oh, sort of in the art department, and in what we call the transfer department, and that end of the business, making plates for the presses.

Teiser: And your cousin Richard?

B. H. Schmidt: He was the secretary of the company for years. Then he was vice-president, and president,

B. H. Schmidt: before my brother was president.

Teiser: And then Mr. Wuthmann was. . .?

B. H. Schmidt: He married Mathilda Schmidt.

Teiser: And he was an official of the company?

B. H. Schmidt: Yes. I think he was a director when he retired. But he was in charge of the corrugated department. I worked in that for quite a while.

Teiser: I see. There were a lot of you.

B. H. Schmidt: Well, there were five Schmidts, you might say [in the second generation]. We used to meet every Monday and have dinner together, and lunch together and talk business. We had our own cafeteria, and we used to eat there.

Teiser: Then you decided business matters together there?

B. H. Schmidt: Yes.

Teiser: Who had the last word?

B. H. Schmidt: That's hard to say among Germans. Oh, I don't know, I guess Mr. Richard Schmidt, Jr. and Brother Carl, they used to fight it out.

Teiser: When Max Schmidt, Senior, was alive did he control things very closely?

B. H. Schmidt: Yes, he did. He was quite an executive.

Teiser: If you objected to something, did he listen to you?

B. H. Schmidt: Oh, yes, yes. He'd have his arguments and we'd have ours. We got along pretty good though.

Teiser: Did he ever do what you wanted instead of what he wanted?

B. H. Schmidt: Well, it's hard to say.

Teiser: Can you explain where the Mutual Label and Lithograph Company fits into the picture?

B. H. Schmidt: Let's see. There was the Schmidt Lithograph Company. They consolidated with Dickman-Jones and H. S. Crocker.* Well, there were the three companies, and they called it the Mutual.

Teiser: Did H. S. Crocker merge only a part of its business?

B. H. Schmidt: Yes. They kept their stationery business.

Teiser: Was Schmidt Lithograph Company's entire printing plant put into Mutual?

B. H. Schmidt: It was the same company, only it changed its name. That's all.

Teiser: I see. How did it get separated then, again?

B. H. Schmidt: Oh, I couldn't say. I don't know. They dissolved somehow or other. They, after that,

*The date of this consolidation is given as 1899 in *Since 1856*, a brief chronology of the H. S. Crocker Company compiled by Frederick E. Keast and privately published by the H. S. Crocker Company in 1944.

B. H. Schmidt: became the Schmidt Lithograph Company.

Teiser: Then H. S. Crocker went into its own printing and lithographing?

B.H. Schmidt: They went into their own business again.

Teiser: What happened to Dickman-Jones?

B. H. Schmidt: It dissolved; it disappeared.

Teiser: Was Max Schmidt head of Mutual Label and Lithograph Company?

B. H. Schmidt: He was head of it at the time, yes.

Teiser: Who represented Crocker in the organization?

B. H. Schmidt: I couldn't say. I wasn't in on that top stuff. I was working in shipping, and that was it. I finally got into the plant as superintendent of the lithograph department. And I finally got the whole business.

Teiser: You were superintendent of the whole plant?

B. H. Schmidt: Yes. Factory superintendent they call it.

Teiser: What year did you become superintendent of the lithograph department?

B. H. Schmidt: Oh, I don't know. Maybe ten years after I started, something like that.

Teiser: Then when did you become superintendent of the whole plant?

B. H. Schmidt: That was sort of automatic. There was no special date set for it. I just worked into it. Nobody wanted it, I guess.

Teiser: Somebody must have thought you could do it.

B. H. Schmidt: Well, it was quite interesting.

Teiser: It must have been a great responsibility.

B. H. Schmidt: Yes. You had to be on the job all the time.

Teiser: Did you move through the plant constantly?

B. H. Schmidt: I walked seven miles a day. I had one of these pocket speedometers and I figured it out one time. I walked about seven miles. Up and down, over and across. You see, we had two buildings, with a connecting bridge. And it kept you going.

Teiser: They were both three-story buildings?

B. H. Schmidt: No, the other one was a four-story building. At that time we bought out the Galloway Lithograph Company and took over their seed bag division. They used to make seed bags, you know.

Teiser: That was how you got into the seed bag business?

B. H. Schmidt: Yes.

Teiser: The block on which the company's building stood in San Francisco. . .

B. H. Schmidt: It was a residence originally. It was a private residence. Here is a picture of it in *The Log of a Cabin Boy*.*

*Following page 22.

Teiser: Oh yes. 1899. And the Schmidt Lithograph Company building was built in 1900, on the whole block, according to this.

B. H. Schmidt: Yes.

Teiser: Where was the seed bag company?

B. H. Schmidt: They were on Folsom Street at the time. When we bought them out they moved into our building, across the street.

Teiser: Before 1899 there was another location, wasn't there?

B. H. Schmidt: 23 Main Street.

Lithography and Letterpress Techniques

Teiser: During your years in production, were there many changes in equipment?

B. H. Schmidt: No, other than improvements in the presses. We bought more presses, and they printed more colors at one time. Years ago they only used to print two colors at a time. Then they made it three, and they made it four, made it five. I guess now it's maybe six colors at one time, one operation.

Teiser: Were you there early enough to get into stone lithography?

B. H. Schmidt: Oh yes, yes. We had that before we had what we call aluminum presses, that had aluminum plates. Stones were the first thing, lithograph stones.

Teiser: About when did you get out of the stone lithography operation?

B. H. Schmidt: Oh, I couldn't say. But still after the fire we were lithographing from stone.

Teiser: The size of the stones was limited, was it not?

B. H. Schmidt: Yes, but some of the bigger stones were 28 by 42.

Teiser: That large!

B. H. Schmidt: Yes. But not too many of them. The little ones were used as originals. The original copy was on the small ones, then we pulled impressions off of that and made it onto the big stones.

Teiser: It was repeated?

B. H. Schmidt: Yes. Like letterheads. There were always four on a sheet.

Teiser: Did you use them for labels that way?

B. H. Schmidt: Yes. Only a little bit, because it was too slow an operation. The stone presses were very slow, they had to come back and forth, back and forth, for every impression. When they got the other presses, the rotary presses, it was much quicker.

Teiser: After the fire you ordered all new equipment?

B. H. Schmidt: We had to replace a lot of it, yes.

Teiser: Did you save any of the old stone presses?

B. H. Schmidt: Well, we rebuilt some, yes.

Teiser: Were the aluminum presses offset or direct lithography?

B. H. Schmidt: That was direct. Offset came in later. Offset means to print from one plate to a blanket, then to a sheet.

Teiser: But the aluminum presses printed directly?

B. H. Schmidt: Yes.

Teiser: Is the image raised or is it sunk?

B. H. Schmidt: It's etched in.

Teiser: Then there were big changes, really, in lithography.

B. H. Schmidt: Well, yes. It kept improving. Now they do a lot with the camera. They photograph right on the plate. No more hand work.

Teiser: Was there much letterpress printing in the plant?

B. H. Schmidt: We had our own department for letterpress printing. We printed from electrotypes. In fact, we had our own electrotype department. We made our own electrotypes. We did quite a little of that because at that time we used to

B. H. Schmidt: print Sano labels and we printed the Ligget and Meyers tobacco wrapper. We had to deliver a million a day.

Teiser: Was that for cigarettes?

B. H. Schmidt: Cigarette package wrappers, yes. It was the old Chesterfield brand. They were done from a letterpress.

Teiser: When did you print labels by lithography and when by letterpress?

B. H. Schmidt: Both at the same time.

Teiser: How did you decide which?

B. H. Schmidt: It all depended. Sano labels were usually a red background we printed from type, from electrotypes. But, then, after a while we did lithographing and didn't do any more printing.

Teiser: You did some commercial work too? Some general commercial printing?

B. H. Schmidt: A little, not too much. Mostly lithograph commercial printing on a lithograph press.

Teiser: Your letterpress was mainly, in the days before offset lithography, devoted to labels?

B. H. Schmidt: Yes.

Teiser: What kind of letterpresses did you have?

B. H. Schmidt: They called them Miehle, Miehle presses. We had two-color and single-color, one color and two color.

Teiser: Did you run those labels in very large sheets?

B. H. Schmidt: Yes, they ran pretty good sheets. Roughly about 44 by 64. Good sized sheets.

Teiser: You said you went into 24-sheet posters. About when was that?

B. H. Schmidt: Oh, quite a while ago. I don't know how we got into that. I think it was right after the fire. We used to make what you called one, two-sheet posters, and finally got into the big boards on the highway, 24-sheet posters. You see them all around now.

Teiser: What did they use to transfer the image?

B. H. Schmidt: A camera, a reproducing camera.

Teiser: What kind of presses were the posters printed on?

B. H. Schmidt: They were printed on these aluminum presses, as they call them, on big plates.

Teiser: Was the major part of the work labels though?

B. H. Schmidt: The major part, yes, I'd say so. Of course, we did a lot of cartons, raisin cartons, things like that.

Teiser: Little boxes?

B. H. Schmidt: Yes.

Teiser: Not corrugated?

B. H. Schmidt: Corrugated too. These raisin boxes, they were made out of regular cardboard, 24-point

B. H. Schmidt: cardboard. Regular raisin board we called it.

Teiser: What kind of presses were used for those?

B. H. Schmidt: They were printed on lithograph presses.

Also on printing presses. Some jobs we could put either way, it didn't make any difference.

Teiser: What size sheets were they on?

B. H. Schmidt: They were about 40 by 60's, something like that. It all depended on how many, if the order was for one million or ten million, or whatever it was.

Teiser: You must have had a big warehouse.

B. H. Schmidt: We did. We had quite a big warehouse. But now, say this Ligget and Meyers, Chesterfield, that went out daily, so we didn't have too much warehousing there. They just took them away. They [Ligget and Meyers] were right down at Third and Townsend [streets].

Teiser: What about your paper stock? Did you season your paper?

B. H. Schmidt: Yes, and we coated our own paper. We bought the paper in rolls and put a coating on it and ran it through a calendaring machine and made it nice and shiny.

Teiser: And then sheeted it?

B. H. Schmidt: And then sheeted it. The girls had to sort it and inspect it, and all that.

- Teiser: I was amazed, when I was looking at the photographs, at how many women worked in the plant.
- B. H. Schmidt: We had quite a few. The bindery was one of the big departments. And years ago we had hand feeding machines; the girls had to do that too.
- Teiser: They had women press feeders?
- B. H. Schmidt: Yes.
- Teiser: The bindery department was mainly cutting and scoring, and so forth?
- B. H. Schmidt: Well, bookbinding. We did a lot of checkbooks, like checkbooks for Crocker First National, and all those banks.
- Teiser: Catalogues?
- B. H. Schmidt: A little bit, not too much. That was more of a specialty of somebody else.
- Teiser: The seed bag business was interesting, wasn't it?
- B. H. Schmidt: Yes. That was quite a job. We made an awful lot of different kinds of seed bags. Many, many kinds.
- Teiser: Did you use the same stock cuts for various different companies?
- B. H. Schmidt: Well, yes. A lot of them; we just reprinted the name on the bottom.
- Teiser: Printed the vignettes and then added the names?

B. H. Schmidt: Whole sheets, yes. Die cut them, you know, so that when they put them in the folding machine they'd come out as an envelope. Seed bag envelopes we called them.

Teiser: Were they lithographed?

B. H. Schmidt: Yes. Yes, we lithographed all that.

Teiser: Would you ever lithograph, say, a lot of lettuce vignettes, and then keep them on hand to re-print as orders came in?

B. H. Schmidt: No, we didn't do too much of that because that was kind of--you didn't know what the people wanted. Oh, we had some; stock labels, we called them. We used to make a lot of tomato labels and reprint the names on those.

Teiser: What about wine labels?

B. H. Schmidt: Wine labels we did quite a little too.

Teiser: Did you have stock vignettes for those?

B. H. Schmidt: Well, we had some, yes. But lots of it was privately made, for themselves.

Teiser: Did you design them? Did you have an art department?

B. H. Schmidt: Oh yes, we had our own sketching department.

The Company and Its People

Teiser: How many people, at the most, worked in the company?

B. H. Schmidt: Oh, roughly about 500, four to five hundred.

Teiser: And how many of those in production?

B. H. Schmidt: Maybe four hundred, say. A hundred were in office and such work. We had quite a lot of people. That included, of course, our branch offices. We had a branch in Los Angeles, in Chicago, New York, Seattle, Texas, Florida--different places.

Teiser: Those were sales offices?

B. H. Schmidt: Yes. And the plant in Honolulu; that was a lithograph plant there too.

Teiser: Was it established by Schmidt Lithograph or was it bought from someone else?

B. H. Schmidt: It was a little outfit. I don't know how we ever got into it. We called it the Honolulu Lithograph Company; we didn't call it Schmidt Lithograph.

Teiser: About when did you get it?

B. H. Schmidt: I think it was after the fire. I don't remember all these dates. We still own it. It's still known as the Honolulu Lithograph Company, subsidiary of the Schmidt Lithograph Company.

Teiser: That was your only other manufacturing plant?

B. H. Schmidt: Yes.

Teiser: About how large an operation was that?

B. H. Schmidt: Oh, maybe they might have had about a hundred people, fifty or a hundred.

Teiser: Was there some connection between that and one of the newspapers in Hawaii?

B. H. Schmidt: Well, indirectly. The manager of the Honolulu *Times-Star* was a fellow named Paul McIlree. He finally got connected with us in the business. He is now retired, but he was our representative down there.

Teiser: When did you retire?

B. H. Schmidt: About six years ago. I was there fifty-five years, I guess.

Teiser: That's a wonderfully long career, isn't it?

B. H. Schmidt: Well, we stayed longer than we should have, I guess. [laughter] They have started a pension plan now.

Teiser: Hadn't there been one before recently?

B. H. Schmidt: Not too much of a one, no.

Teiser: Did all the members of the family have an interest in the company? Did you all own some stock?

B. H. Schmdit: Yes. My son was not interested in it. My

B. H. Schmidt: daughter never worked there, but they finally got some stock and kept that.

Teiser: All of you who were in the business have a little stock?

B. H. Schmidt: Oh yes. We had this little group of five Schmidts. We called ourselves the Schmidt Investment Company. [Laughter] My two brothers and myself and two cousins, Richard Schmidt, Jr. and Max H. Schmidt.* We used to pick up the stock where we could; if it was lying around loose, we'd pitch in and buy it and divide it up into five pieces, and let it go at that.

Teiser: People outside the family owned it?

B. H. Schmidt: Oh yes, quite a few. We had maybe fifty, sixty stockholders outside the company.

Teiser: Were they friends and business associates?

B. H. Schmidt: Mostly that way, yes, mostly through friendship. It was never on the market.

Teiser: It seemed to me that I heard something about somebody coming from Germany at one time--maybe it was Mr. Max Junior's brother, coming here with some money and lending it--buying stock.

B. H. Schmidt: Max's brother. I don't know. He was quite friendly with my uncle--that was Kurt Schmidt.

*Max Schmidt, Jr.

- B. H. Schmidt: He was in the paper business in Germany
That was what sort of got him connected out
here. But he didn't live here very long.
- Teiser: Max Schmidt Senior's brother-in-law, Mr.
Rahsskopff, was he a very inventive man?
- B. H. Schmidt: He was very mechanical. He didn't really invent
things, but he made a lot of improvements on
machinery in the factory.
- Teiser: Had he been in the printing business?
- B. H. Schmidt: No, he was in the watch business, clocks and
watches. He never knew anything about the
printing business, but he got into it very
quickly and was a good mechanic.
- Teiser: He was Max Schmidt Senior's generation?
- B. H. Schmidt: Uncle Max's. He was the oldest of them all.
He was quite elderly.
- Teiser: It was a very close company, wasn't it?
- B. H. Schmidt: More or less. And the relationship was close
too.
- Teiser: And the employees too were. . .
- B. H. Schmidt: Yes, they had a lot of relatives in the com-
pany. Did you see Mr. Herman Diedrichs?
- Teiser: I'm going to.
- B. H. Schmidt: He was in the lithograph division as superin-
tendent of the printing plant. He was there

B. H. Schmidt: for a long time. Practically the only job he ever had in his life, I guess. His wife was one of the press feeders and he fell in love with her. [Laughter] A lot of that was going on all the time.

Teiser: I want to ask you about the women press feeders: was there a transition that was gradual from women to men in the pressroom?

B. H. Schmidt: When they did away with the feeding, when they became [developed] automatic [mechanical] feeders, why the women lost their work.

Teiser: I see. There were still men who did some press feeding after that, though, weren't there?

B. H. Schmidt: Oh yes, a few; apprentices and things like that.

Teiser: Then didn't feeding later become more a job for apprentice pressmen?

B. H. Schmidt: Well, yes, but the girls only fed the presses by hand; it was hand feeding.

Teiser: And then they also did paper hanging?

B. H. Schmidt: They did the paper hanging, yes, and the sorting and picking of the sheets out as they were printed. They had to be inspected too.

Teiser: What date did you retire, incidentally?

B. H. Schmidt: Gee, I don't know. . .19. . . That'll tell you.

Teiser: Oh, you've got a watch. Inscribed "Presented to Bernhard Schmidt 5/6/1905-1955, by the employees of Schmidt Lithograph Co." Isn't that a fine watch. That was presented to you when you'd been there fifty years.

B. H. Schmidt: Yes, I retired in 1959.

Teiser: Were there women still doing some of the paper sorting operations when you retired?

B. H. Schmidt: Oh yes, they did that right along.

Teiser: I suppose that comes under bindery work?

B. H. Schmidt: Bindery work, yes, cutting and binding.

Teiser: They no longer were hanging paper, though, were they?

B. H. Schmidt: Yes, we had to hang sheets too.

Teiser: Still, in the 1950's?

B. H. Schmidt: Yes, they had to be seasoned.

Teiser: Was that done by women, still?

B. H. Schmidt: No, not so much, no.

Teiser: By men by then?

B. H. Schmidt: Yes.

Teiser: There was another general question I had. I wanted to try to place Schmidt Lithograph Company in relation to other printing and lithography companies, nationally. Were there some in the East that were similar?

B. H. Schmidt: Oh, yes.

Teiser: What were they?

B. H. Schmidt: Stecher Company

Teiser: In Rochester, New York?

B. H. Schmidt: In Rochester. Then there was the--oh, gee, in Boston there was a big lithograph company.

Teiser: Was there one in Baltimore?

B. H. Schmidt: Oh, yes, a lot in Baltimore too. Baltimore was quite a lithograph city. I can't think of the names right now.

Teiser: Did Schmidt Lithograph Company have equipment or do things in any way that was very much in advance of any other similar company in the country?

B. H. Schmidt: No, they were all about the same. They all kept it going about the same.

Teiser: I think that these pictures of the Schmidt Lithograph Company will be of interest, particularly because Schmidt must have been quite typical of a group of large printing and lithographing firms of its period.

B. H. Schmidt: Oh, yes. There were quite a few. Schmidt was only the tops of all of them, I guess. In size, and quality, and everything else.

Teiser: Was it the top, or was it one of, say, three or four, or what?

B. H. Schmidt: One of three or four. The Stecher Company I remember, and Rochester Lithograph Company. I can't think of them.

Teiser: Each of them, I suppose, had its own individual modifications. I think you said that Mr. Rahsskopff had made some modifications of equipment at Schmidt.

B. H. Schmidt: He was quite a mechanic, yes. He did a lot of things around there that nobody else could do. Mechanically he was very brainy.

Teiser: Did he make modifications of equipment that were unique to that plant?

B. H. Schmidt: Well, in a way, yes. But I can't think just what he specialized on.

Mutual Label & Litho. Co.
1903 Photograph Album

Teiser: Mrs. Stewart Norris gave me two albums and a number of single photographs for the Bancroft Library. I'll show them to you and ask you to identify the people and equipment in them.

B. H. Schmidt: Okay.

Teiser: This album is lettered on the cover: "Mutual Label and Litho Co., San Francisco, Cal. Christmas, 1903." It belonged to Mr. Rahsskopbb. It's got his name in it and the date "Aug. 1905." I numbered the pages. Here's page 1.

B. H. Schmidt: That's the original building. It was dynamited and blown up, destroyed in the [1906] fire.

Teiser: That was at Bryant. . .?

B. H. Schmidt: Second and Bryant. This is Second Street.

Teiser: Second Street on the left, and Bryant on the right. Page 2.

B. H. Schmidt: Those are the directors. That's my father, Mr. Richard Schmidt.

Teiser: He's second from left. Is this Mr. Rahsskopff, at the left end?

B. H. Schmidt: That's Mr. Rahsskopff. That's Mr. Max Schmidt.

Teiser: On the right end?

B. H. Schmidt: Yes. Mr. Henry Wehr. He was secretary.

Teiser: Second from right.

B. H. Schmidt: And that was Mr. Jones. He was a vice-president also.

Teiser: Third from right. Did he come in during that Mutual Label and Lithographic Company consolidation?

B. H. Schmidt: Yes.

Teiser: This is page 3.

B. H. Schmidt: That was Mr. Max here.

Teiser: With his cap on [second from left].

B. H. Schmidt: Yes. That's Frank Gamble.

Teiser: In the foreground.

B. H. Schmidt: Yes. That was my father, I guess [right of center pillar]. And that's the secretary.

Teiser: Is that in the office?

B. H. Schmidt: It's in the office, yes. This is all down in this original building.

Teiser: Yes. I guess everything in this book is.

B. H. Schmidt: All before the fire.

Teiser: Page 4.

B. H. Schmidt: That's just another picture of the office.

Teiser: Page 5.

B. H. Schmidt: That's my father.

Teiser: At the right?

B. H. Schmidt: Yes. That's Mr. Max H. Schmidt [Max Schmidt, Junior]. . .

Teiser: Next to him [second from right].

B. H. Schmidt: Mr. Rahsskopff. . .

Teiser: Next to him [third from right].

B. H. Schmidt: That's Oscar Heath.

Teiser: To the left [left end].

B. H. Schmidt: And that's Jake Zellerbach.*

Teiser: With the derby?

B. H. Schmidt: Yes. He was selling paper.

Teiser: Do you know who he is, sitting there [third from left]?

* See also comments of Max Schmidt, Jr. and Herman Diedrichs on this photograph.

B. H. Schmidt: No, I don't.

Teiser: Page 6.

B. H. Schmidt: It's hard to tell these fellows, but they were all artists.

Teiser: This was the art department?

B. H. Schmidt: Art department, yes.

Teiser: Page 7.

B. H. Schmidt: This was the paper stock department. We used to have to lay the sheets out in trays, get the air into them.

Teiser: Is that what that girl is doing?

B. H. Schmidt: Yes, she is putting them in and traying them and all that.

Teiser: Page 8.

B. H. Schmidt: This is the bookbinding.*

Teiser: What are those wheels?

B. H. Schmidt: That's a saw, rotary saw.

Teiser: Here's page 9.

B. H. Schmidt: There's your lithograph stones. That's the machine we used to polish them.

Teiser: The round thing?

B. H. Schmidt: Yes.

Teiser: What department was that?

B. H. Schmidt: We called that the lithograph department.
Plate graining.

* See also comments of Max Schmidt, Jr. and Herman Diedrichs on this photograph.

Teiser: Page 10.

B. H. Schmidt: That's the same thing. That's quite a big stone there.

Teiser: What's it on?

B. H. Schmidt: It's on a handpress. We put it through and then it'd pull an impression.

Teiser: You didn't use this press for production?

B. H. Schmidt: No, not this one. This was only for getting impressions.

Teiser: Page 11.

B. H. Schmidt: That's the same thing. This is where we made the plates and put them on big plates.

Teiser: And these are stones again, aren't they?

B. H. Schmidt: Yes.

Teiser: You didn't make aluminum plates there?

B. H. Schmidt: No, not here. These were all stone.

Teiser: Page 12.

B. H. Schmidt: Same thing, only around the corner.

Teiser: Page 13.

B. H. Schmidt: Same thing. There are some pretty big stones.

Teiser: Page 14.

B. H. Schmidt: That was a small lithograph press. That's a girl feeding [at left]. That was a small offset press [right].*

* See also description of this photograph in interview of Herman Diedrichs.

Teiser: Page 15.

B. H. Schmidt: Those are printing presses.

Teiser: Miebles?

B. H. Schmidt: I guess they were Miebles, yes. They would run through and back.

Teiser: Page 16.

B. H. Schmidt: Now here we come to the bigger presses. Aluminum presses we called them. Just the plate was aluminum. We had a pretty good-sized sheet there, see?

Teiser: Yes. About how big is it?

B. H. Schmidt: About 40 by 60.

Teiser: Page 17.

B. H. Schmidt: Lithograph stone presses. There's one of our posters.

Teiser: In the background. Oh, yes. Two of them.
Page 18.

B. H. Schmidt: Same, stone presses.

Teiser: Do you recognize the man in the suit [right]?

B. H. Schmidt: Yes, my father. He was very methodical. They always knew when he was coming around. Then they'd start working. [Chuckle] So methodical you could set the clock by him.

Teiser: Page 19.

B. H. Schmidt: That's the aluminum plate. It's fastened on a cylinder.

Teiser: Page 20.

B. H. Schmidt: Stone presses.

Teiser: Page 21

B. H. Schmidt: Stone presses, see them?

Teiser: Oh, yes. Page 22.

B. H. Schmidt: That's what they call the cutting and creasing presses; you know, for cutting cardboard and cartons. The presses go up and down like that.

Teiser: A whole row of them?

B. H. Schmidt: Yes, a whole row.

Teiser: Page 23.

B. H. Schmidt: Stone presses too.*

Teiser: Page 24.

B. H. Schmidt: Same thing.

Teiser: Page 25.

B. H. Schmidt: This is the cutting department. See, there are the cutting machines.

Teiser: Yes, to the left.

B. H. Schmidt: You'd have to square the sheets up and cut them very exactly, to fit the cans and things.

Teiser: Page 26.

B. H. Schmidt: That's where the girls used to do what we called squaring the sheets, so that we could cut them. They had to be all square. They couldn't be crooked.

* See also interview of Herman Diedrichs for press identifications.

Teiser: You cut them in stacks?

B. H. Schmidt: Yes.

Teiser: Are those dies on the wall?

B. H. Schmidt: Yes, those are different steel dies.

Teiser: Did you do much die cutting of labels?

B. H. Schmidt: Yes, yes. Quite a little.

Teiser: Where was the die cutting press then?

B. H. Schmidt: Pretty close to here.

Teiser: Here's page 27.

B. H. Schmidt: There's the machinery.

Teiser: Are those die cutting presses?

B. H. Schmidt: Yes.

Teiser: Page 28 is. . . ?

B. H. Schmidt: This is the gluing machines. There's a glue pot there. We had a girl who folded the sheet over and ran it through.

Teiser: What did you use gluing machines for?

B. H. Schmidt: Gluing the cartons together, you know.

Teiser: Oh, I see.

B. H. Schmidt: Old-time foreman. His name's Pierce.

Teiser: With the moustache there?

B. H. Schmidt: Yes.

Teiser: Page 29.

B. H. Schmidt: This looks as if it might be the machine shop or something. Oh no, this is where we made the

B. H. Schmidt: electrotypes. You can't see much of an operation there, but that was it.

Teiser: Page 30.

B. H. Schmidt: This is the machine shop. We did our own repair work and things.

Teiser: Page 31.

B.H. Schmidt: That's the electrical.

Teiser: The electrical department?

B. H. Schmidt: Yes. Motor room, generators.

Teiser: Page 32.

B. H. Schmidt: That was part of the cutting department. See, here's where the labels were all stacked up.

Teiser: Oh yes, to the right.

B. H. Schmidt: The girls would have to wrap them up in packages of a thousand.

Teiser: Oh, this is the way they delivered labels?

B. H. Schmidt: Yes.

Teiser: Page 33 this is.

B. H. Schmidt: This was more or less the packing department, I'd say. You see, these were all stock labels that we had here that were stored there. Well, we called it packing but it was under the shipping department.

Teiser: Page 34.

B. H. Schmidt: That was a varnish machine. It would varnish the sheets. They would go up and go down the track here and then come back on the tape here; then we'd take them off.

Teiser: They were drying on those lines?

B. H. Schmidt: Yes, a hot box.

Teiser: You varnished after you printed?

B. H. Schmidt: Yes. That was the last operation before we cut them.

Teiser: Page 35.

B. H. Schmidt: That's the gathering of the calendars. They'd pick them up as they went along.

Teiser: Did the Schmidt Lithograph Company put out a calendar every year?

B. H. Schmidt: Yes, but for other people too. This happened to be our own, I think.

Teiser: Page 36.

B. H. Schmidt: This is the ink department. We used to grind our own inks.

Schmidt Lithograph Co.
1909 Photograph Album

Teiser: This is the second album. It's stamped on the cover "Schmidt Lithograph Co. Second and Bryant Sts. San Francisco. 1909." It belonged to Mr. Rahsskopff too. I have numbered

Teiser: the pages of it. It has some captions, but anything you can add to them. . . This is page 1.

B. H. Schmidt: That's the building.

Teiser: They were still using horse-drawn drays.

B. H. Schmidt: Yes, they used those for quite a while. I guess it's the building after the fire. The building before the fire had a skylight in there. I don't know whether it shows in there or not.

Teiser: Page 2.

B. H. Schmidt: This is after the fire. We bought this lot here. The tower building is in there [now].

Teiser: What street is this?

B. H. Schmidt: Second Street.

Teiser: Page 3 is. . .?

B. H. Schmidt: Same thing.

Teiser: Is this canopy still there?

B. H. Schmidt: No. That's been torn down. The entrance is down here further.

Teiser: This is page 4.

B. H. Schmidt: This is the director's room. They're all in here. That's Mr. Max, Mr. Chickering.

Teiser: What had he to do with the company?

B. H. Schmidt: He was one of the directors.

Teiser: He was an attorney, was he?

B. H. Schmidt: Yes. Chickering and Gregory.

Teiser: He was not in the management of the company?

B. H. Schmidt: No.

Teiser: How did he happen to be a director, do you know?

B. H. Schmidt: Oh, I don't know. I guess he was Mr. Max's friend in the Commercial Club. And then Mr. Moffitt of Blake, Moffitt and Towne. He was in the paper business. And E. L. Hueter with the Bass-Hueter Paint Co.

Teiser: How did he happen to be on the board of directors?

B. H. Schmidt: They were very close; my uncle and Mr. Hueter were very close friends.

Teiser: Your uncle Max?

B. H. Schmidt: Yes. They both lived in Mill Valley. I. L. Borden; he was one of the directors.

Teiser: He was not in the company management?

B. H. Schmidt: No. And my father. My cousin Dick.

Teiser: Your cousin Dick was the one who later became president of the company?

B. H. Schmidt: Yes.

Teiser: And died some years ago?

B. H. Schmidt: Yes.*

Teiser: Did he directly succeed your uncle as president?

* March 7, 1958.

B. H. Schmidt: I think he did, yes. I think he did. Then my brother came in after.

Teiser: Your brother Carl became president next?

B. H. Schmidt: Yes. Then his son, Lorenz Schmidt^{*}, became the president after Carl Schmidt.

Teiser: Here's page 5.

B. H. Schmidt: That's Mr. Schmidt, Mr. Rahsskopff, Mr. Richard Schmidt, my father; these are the two Traung brothers. Charlie Traung was manager of the art department. Louie Traung was manager of the printing department. Fred Brune was an old-time bookkeeper.

Teiser: Had he been with the company for many years?

B. H. Schmidt: Many years, yes. And Schoof--he was estimating department.

Teiser: Was he related to anybody?

B. H. Schmidt: No, just a German friend.

Teiser: And Mr. Miller?

B. H. Schmidt: Louie Miller, he was secretary.

Teiser: Was he also a regular member of the firm?

B. H. Schmidt: Yes, he was a director. Then he, after a while, got his own Miller Lithograph Company.

Teiser: So he left, and also the Traung brothers left.

B. H. Schmidt: Yes.

Teiser: What were the Traung brothers like?

^{*} Interview, *Schmidt Lithograph Company*, Vol. II.

B. H. Schmidt: Oh, they were well-liked. Personally I liked Louie better than Charlie. I told you the story about Louie coming to my uncle to get a job. And he said, "Sure, go ahead, go to work." The next day the brother came in, the twin brother. He said, "I want a job." He said, "I hired you yesterday. Go to work."
[Laughter]

Teiser: What did they start out doing?

B. H. Schmidt: They were just fly boys and apprentices. They learned the trade.

Teiser: Was one of them more able than the other?

B. H. Schmidt: Yes, Louie, whom we all thought was the oldest.
[Chuckle] He had the brains.

Teiser: I see. What did Charlie have?

B. H. Schmidt: He had a lot of hot air. [Laughter]

Teiser: Was Louie a good mechanic?

B. H. Schmidt: Yes, he was a good mechanic.

Teiser: Were they liked by your uncle?

B. H. Schmidt: Oh, yes. They were pretty well liked all around.

Teiser: Here's page 6. What office is this?

B. H. Schmidt: That's the main office.

Teiser: Who are those men? Do you recognize any of them?

B. H. Schmidt: One might have been Mr. Schoof.

Teiser: The man with the moustache?

B. H. Schmidt: Fred Brune. That's all I know. They were just office boys in there.

Teiser: Here's a girl peeking out behind there.

B.H. Schmidt: It might have been Gussie Tanforan.

Teiser: How do you spell her last name?

B. H. Schmidt: The same as the race track people. She was related to them somehow.

Teiser: Oh, I see. Was she the one who could swear like a trooper?

B. H. Schmidt: Oh, yes, she was pretty good.

Teiser: Page 7.

B. H. Schmidt: That's the main office. That's my uncle and Mr. Miller.

Teiser: Your uncle is in the foreground to the right. Mr. Miller is directly behind him at the desk.

B. H. Schmidt: My father.

Teiser: Your father is third back.

B. H. Schmidt: Dick Schmidt.

Teiser: Dick Schmidt is to the right of your father?

B. H. Schmidt: Yes. That's Mr. Schoof.

Teiser: Mr. Schoof is fourth back.

B. H. Schmidt: And my brother Carl there.

Teiser: Carl to his right.

B. H. Schmidt: And there's some of the office girls. That is May Cardozo.

Teiser: May Cardozo is to the lower left.

B. H. Schmidt: She married this fellow. Richard Schmidt [Jr.].

Teiser: Were there lots of marriages within the firm?

B. H. Schmidt: Not too many, no. There's Edna Haker.

Teiser: She's at the typewriter, to the left.

B. H. Schmidt: Yes. She married a fellow named Black, Bill Black, in the factory. I can't recognize any more.

Teiser: Here's page 8, east side of the office.

B. H. Schmidt: That's the other counter. See, there's Mr. Max in there.

Teiser: Oh, with the cap on, yes. Did Mr. Max often wear a cap?

B. H. Schmidt: Yes, he always wore a cap. He and Mr. Rahsskopff. Mr. Rahsskopff wore a skull cap.

Teiser: Why? Didn't he have any hair on his head?

B. H. Schmidt: Oh, just a matter of habit, I guess. That's Bill Reed, I think.

Teiser: At the second desk in the center there.

B. H. Schmidt: He married a girl from Oakland.

Teiser: Here's page 9. Sketching department. What did they do?

B. H. Schmidt: They designed the labels and made the sketches.

Teiser: Just the roughs?

B. H. Schmidt: No, finished sketches. See, they had all those

B. H. Schmidt: drawings up there. If a man wanted a tomato label they'd have to design it for him, or colored lithograph of some kind.

Teiser: Were they well-paid men?

B. H. Schmidt: Yes, very highly paid.

Teiser: Page 10. Chemical laboratory. I didn't realize you had one.

B. H. Schmidt: Oh, yes. That's Doc Jaggard. His name was Jaggard. We called him "Doc" because he'd take care of the emergency accidents in the factory.

Teiser: What was his regular duty?

B. H. Schmidt: He was a chemist.

Teiser: What did he do?

B.H. Schmidt: Designed, or made up the inks, put in the right materials for inks, adjusted the colors, and all that.

Teiser: Were there any things other than inks in the laboratory?

B. H. Schmidt: Mostly inks.

Teiser: Page 11. That's everybody.

B. H. Schmidt: That's myself in here.

Teiser: At the right end of the front row.

B. H. Schmidt: Here, with the pocket, yes. That's my uncle Max, my dad, and Mr. Rahsskopff, Mr. Andy Hynes.

Teiser: Mr. Rahsskopff with the little hat in the group at the right end of the second row. Your father

Teiser: with the long white moustache there?

B. H. Schmidt: That's my father.

Teiser: Then to the left and a little behind is Mr. Rahsskopff. To the left of him some one in overalls. Then . . .

B.H. Schmidt: Mr. Max.

Teiser: Then a little to the left, in the front row, with your hands in your pockets is you.

B. H. Schmidt: Yes. And the Traungs are in here.

Teiser: The Traungs are behind you?

B. H. Schmidt: Yes. That's one of them. Over here is brother Max, Henry Wehr, Fred Brune.

Teiser: These are on the left, standing off toward the rear.

B. H. Schmidt: And German Max* These are all the bindery girls in here. . .

Teiser: In the front row.
Page 12, the artist department.

B. H. Schmidt: Those are all artists.

Teiser: Are those the people who did the final renderings after the sketches?

B. H. Schmidt: After the sketches were made, they separated the colors and made the plates. They designed the labels after the sketch artists would give them an idea of the first ones, and they then reproduced them in here after.

*Max Schmidt, Jr.

Teiser: Page 13. Metal engraving department. What kind of plates were those?

B. H. Schmidt: Those are zincographs and electrotypes.

Teiser: Wasn't Schmidt Lithograph a pioneer in the use of zincographs in this country?

B. H. Schmidt: Well, might have been, might have been.

Teiser: By your day, I suppose, everyone was doing it though?

B. H. Schmidt: Yes. We did quite a little of it.

Teiser: Did the men in this department do hand work? Did they do hand correction?

B. H. Schmidt: Well, they did engraving, metal engraving.

Teiser: This was done by hand?

B. H. Schmidt: Some of it, yes. And some of it was done by acid, etching.

Teiser: Who's this fellow in the center here? Do you know him?

B. H. Schmidt: That's Mr. Arnold Iken.

Teiser: The fellow in the center in the dark moustache. Here's page 14. Is this he too, at the right?

B. H. Schmidt: That's he again. That's the same department.

Teiser: What are these?

B. H. Schmidt: These are all original plates.

Teiser: In the cabinet?

B. H. Schmidt: Yes.

Teiser: What are all these pulleys up there for?

B. H. Schmidt: There are routing machines; they routed the different work out.

Teiser: Oh, yes. The pulleys are running them.

Page 15. The transfer department.

B. H. Schmidt: That's the lithograph end of it. These are all lithograph stones.

Teiser: What was transferring?

B. H. Schmidt: Transferring was taking the original and putting it onto a bigger plate, or a bigger stone. They pulled the impressions, then put them onto a stone, and then pulled another impression off of that.

Teiser: They actually transferred an image onto the stone?

B. H. Schmidt: Yes.

Teiser: How was it etched onto it?

B. H. Schmidt: it was just etched on, period.

Teiser: By acid?

B. H. Schmidt: Yes. There was the foreman, George Caldwell.

Teiser: In the apron in the right foreground?

B. H. Schmidt: Yes.

Teiser: Page 16.

B. H. Schmidt: Same thing [as page 15]. You see, there's one of the originals, on stone. They take the

B. H. Schmidt: impression. If they needed a big sheet and had six impressions on there, they had to pull six impressions, put that down on their [big] stone six times.

Teiser: So they'd run it six up then, in the end?

B. H. Schmidt: Yes.

Teiser: What is this in the foreground?

B. H. Schmidt: This was a hand press. Impressions were pulled off of this hand press. If you wanted six, you had to pull six impressions to put on the stone.

Teiser: Then the six were transferred to one stone.

B. H. Schmidt: One stone that was put on the press and printed.

Teiser: Page 17.

B. H. Schmidt: That is the same thing. This is the polishing machine.

Teiser: To the left.

B. H. Schmidt: Between each operation the work had to be polished off, and the next job put on.

Teiser: Each stone was polished then?

B. H. Schmidt: Yes.

Teiser: These in the foreground were big, weren't they?

B. H. Schmidt: They were pretty big. They couldn't be lifted. It took about six men to lift the things. We had a portable table that carried them around.

Teiser: What is this in the center right?

B. H. Schmidt: That's a hand press.

Teiser: With the stone on it?

B. H. Schmidt: Yes.

Teiser: What is he doing?

B. H. Schmidt: Pulling impressions, I guess.

Teiser: It's not a production press?

B. H. Schmidt: A proving press.

Teiser: Page 18.

B. H. Schmidt: These are the marbles that we used to polish the plates. That just moved around, and those little lead balls just polished the thing off, and cleaned it, and etched it, and we put it on for the next job.

Teiser: Aluminum plates?

B. H. Schmidt: Yes.

Teiser: When did they come in?

B. H. Schmidt: They came in quite a while ago. I don't know.

Teiser: Were they in use when you came into the plant?

B. H. Schmidt: Just about, yes.

Teiser: They put the plate down flat in this box-like apparatus and then they put these metal balls on top?

B. H. Schmidt: Marbles.

Teiser: And then how were they moved?

B. H. Schmidt: The tables shake. And then the marbles would move around and polish it all off.

Teiser: Were they glass or metal?

B. H. Schmidt: Regular marbles.

Teiser: How did they get them out of that tray then?

B. H. Schmidt: Oh, I don't know. They shoveled them out.

Teiser: How often could an aluminum plate be used?

B. H. Schmidt: Oh, quite a long time. It doesn't wear out at all.

Teiser: They weren't used flat, were they?

B. H. Schmidt: They were curved on a cylinder; you could bend them.

Teiser: Here is page 19. Book bindery.

B. H. Schmidt: That's the cutting room. They cut the labels. That is the foreman.

Teiser: In the middle. What was his name?

B. H. Schmidt: Arthur Bray. Father William and son Arthur worked in the same department.

Teiser: What is this?

B. H. Schmidt: That's a cutting machine. These are the girls that did the sorting.

Teiser: Let's see, page 20. Book bindery, south side.

B. H. Schmidt: That's where they sorted labels; and wrapping. From off the cutting room they'd wrap them up in thousands.

Teiser: Is that another cutter in the background?

B. H. Schmidt: That was a press for padding things. They'd put it in there and it would press it down and

B. H. Schmidt: it would glue them up, the sheets, then lift the press off and slice them in pieces.

Teiser: My, you had pretty girls in the plant.

B. H. Schmidt: Yes. This girl was one of the Traungs. A daughter of Louie Traung's.

Teiser: This girl in the foreground at the right?

B. H. Schmidt: Yes. That was the forelady.

Teiser: To the left in the front. The Traung girl's the one with the bow under her chin. Did she continue to working for Schmidt Lithograph after the Traungs set up their own company?

B. H. Schmidt: No, no. She didn't stay very long. They all get married and then they quit.

Teiser: Page 21.

B. H. Schmidt: That's the job printing.

Teiser: What sort of thing did they do?

B. H. Schmidt: They did letterheads and reprints.

Teiser: What is a reprint?

B. H. Schmidt: A reprint is when they have the label and they want the man's name on it, why we reprint it in there.

Teiser: You put it in a blank space on there?

B. H. Schmidt: Yes.

Teiser: If you get the wrong number of ounces and you black it out, is that reprinting too?

B. H. Schmidt: Yes, you can call it reprinting.

Teiser: Page 22, carton department. Is this carton stock?

B. H. Schmidt: This is cardboard. There is a die machine. You see, all the waste is on the floor there. They die-cut the different cartons out of the sheet.

Teiser: Are those Miehle presses that they are using for it?

B. H. Schmidt: These are Miehles, yes.

Teiser: They were run with those overhead pulleys?

B. H. Schmidt: No, that was just because you had one motor here and transferred it down on the floor.

Teiser: Both of them were run off one shaft?

B. H. Schmidt: Yes.

Teiser: Page 23. Carton department.

B. H. Schmidt: Same thing.

Teiser: What kinds of cartons did you make?

B. H. Schmidt: Raisin cartons, anything; candy cartons, any old thing.

Teiser: Could you handle heavy board?

B. H. Schmidt: Oh yes, 24 point. Mostly it was 15 point board.

Teiser: Page 24, carton department. Folding and gluing.

B. H. Schmidt: That's the same thing.

Teiser: Was there a lot of hand work involved?

B. H. Schmidt: Quite a little, yes. You had to fold them and run them through the machine.

Teiser: This is a folding machine to the right?

B. H. Schmidt: That's one of them, yes. There's another one here.

Teiser: To the left. Did they have to be hand fed?

B. H. Schmidt: Well, they go down on a chute, like, and the machine picks them up.

Teiser: Page 25. The factory office.

B. H. Schmidt: The factory office. That's where I used to hang out.

Teiser: Is that your cousin Max, Junior?

B. H. Schmidt: Yes.

Teiser: To the left.

B. H. Schmidt: Max, Junior; Mr. Rahsskopff; Oscar Heath; oh, I don't know, one of the office boys.

Teiser: From left to right that is, with the office boy behind Oscar Heath. You were factory manager?

B. H. Schmidt: I was in the shipping office first. Then it became factory office.

Teiser: So that was your permanent office?

B. H. Schmidt: Yes. Oh, we moved around different times.

Teiser: Page 26, the shipping office. Who is the fellow in the derby?

B. H. Schmidt: That's Mr. Louis Hartmann. He was the boss of the shipping department. Gertie Gilbert.

Teiser: Who's the fellow in the center?

B. H. Schmidt: I can't think now.

Teiser: Page 27.

B. H. Schmidt: These are the roustabouts, shipping clerk's staff. That's Mr. Hartmann.

Teiser: In the derby again.

B. H. Schmidt: Yes. That was the watchman.

Teiser: To the right.

B. H. Schmidt: Rice.

Teiser: What's this machine?

B. H. Schmidt: That's a time clock. Everybody had to take a card and put it in there and punch the time clock. We had those all over the factory.

Teiser: Page 28, offset press department.

B. H. Schmidt: Yes, those are the offset presses. They are the same thing as the lithograph press only they printed from the plate to a rubber blanket to a paper.

Teiser: Was this quite new at this time, in 1909?

B. H. Schmidt: Yes, fairly new; yes.

Teiser: Who is this?

B. H. Schmidt: That's my father there.

Teiser: With the moustache, standing over the press.

B. H. Schmidt: Mr. Rahsskopff.

Teiser: With the little cap.

Teiser: What kind of a press was it?

B. H. Schmidt: A small Harris.

Teiser: Are there others behind it, there, like it?

B. H. Schmidt: There are a lot of them. There were two or three down in there. Just take a picture, and they all stop to have their picture taken.

Teiser: What size was the press, do you remember?

B. H. Schmidt: This was only a small one, this was only about 28, 42, flatbed size. Then they went to 32, 46 and 44, 64, and so on.

Teiser: Page 29. Three-color and two-color aluminum presses. That was direct lithography, not offset, is that right?

B. H. Schmidt: That was offset. Offset means that it goes from a plate to a blanket to a sheet. They call that offsetting.

Teiser: I thought the aluminum presses were direct lithography.

B. H. Schmidt: Some of them were, yes. But these were not.

Teiser: These are offset?

B. H. Schmidt: Offset presses, yes. You see, they were quite long, because the paper was fed in from here and run all the way down.

Teiser: Page 30, single-color aluminum presses. Were they direct or offset?

- B. H. Schmidt: They were all offset. My father, with the moustache here.
- Teiser: Oh, to the left. Mr. Rahsskopff and your father. Page 31.
- B. H. Schmidt: Those are just the aluminum presses, as we called them. But they are all lithograph presses. And there were quite a few of them.
- Teiser: And these were offset too?
- B. H. Schmidt: No, these were direct.
- Teiser: This is your father again, in the foreground?
- B. H. Schmidt: Yes, and Mr. Louis Traung.
- Teiser: To the left of your father, in the foreground.
- B. H. Schmidt: Yes.
- Teiser: Page 32, bronzing.
- B. H. Schmidt: This is the bronzing machine. We had Chinese men, Chinamen to feed the bronze.
- It was kind of dirty work, the bronzing, kind of dusty and dirty. They did nothing but just take the excess dust of bronze off of the sheet.
- Teiser: What did they do with it then?
- B. H. Schmidt: Saved it.
- Teiser: Put it back and on the next?
- B. H. Schmidt: Yes.
- Teiser: Page 33, two-color Miehle and single-color Miehle.

B. H. Schmidt: Letterpresses.

Teiser: And you did label work on those?

B. H. Schmidt: Yes.

Teiser: Is this one of the Traungs again, in the foreground?

B. H. Schmidt: That's one of the Traungs. And George Hildebrand, the foreman.

Teiser: In the apron?

B. H. Schmidt: Yes.

Teiser: Which Traung is that?

B. H. Schmidt: Louie. Charlie didn't do anything in the pressroom. He was in the transfer room.

Teiser: Page 34, pressroom center aisle.

B. H. Schmidt: This is a big skylight here. We had all the presses here.

Teiser: On the two sides--I see. What's this in the foreground?

B. H. Schmidt: That's a pile of paper that's automatically fed; as the sheets go down in the press the load goes up until it's empty.

Teiser: That was one of the early feeders, wasn't it?

B. H. Schmidt: They still have them.

Teiser: Were there many automatic feeders in use in 1909?

B. H. Schmidt: Oh quite a few, yes.

Teiser: Page 35, north side of general pressroom.

B. H. Schmidt: Those are printing presses.

Teiser: Miehles?

B. H. Schmidt: Mostly, yes.

Teiser: Page 36, general pressroom again.

B. H. Schmidt: That's the same, the pressroom.

Teiser: Is this a printing press in the foreground?

B. H. Schmidt: Oh, let's see. Yes, I guess it was. See the plates around down underneath there?

Teiser: Oh yes.

Page 37, embossing department.

B. H. Schmidt: We embossed labels.

Teiser: This is Mr. Rahsskopff again?

B. H. Schmidt: Mr. Rahsskopff, yes.

Teiser: He must have been all over the plant.

B. H. Schmidt: He was all over, yes.

Teiser: Page 38.

B. H. Schmidt: Same thing.

Teiser: Embossing.

B. H. Schmidt: That's a hand platen embossing press. You see the sheet was fed in there and then pressed against the back of it, and then taken out again.

Teiser: And to the right?

B. H. Schmidt: Cylinder presses.

Teiser: Were they too used for embossing?

B. H. Schmidt: Yes.

Teiser: You used a die?

B. H. Schmidt: Yes, a die, and made a counter die of prepared mixture of litharge and glycerine. That got hard enough so it would offset the impression that was embossed. You know the embossing was sunken and the counter die was the opposite.

Teiser: Did you make your own embossing dies in the plant?

B. H. Schmidt: Oh, yes.

Teiser: Page 39, electrical department.

B. H. Schmidt: That's my brother Max.*

Teiser: To the left.

B. H. Schmidt: Yes. And "Dirty-faced Mike" we called him.

Teiser: To the right. What was his job?

B. H. Schmidt: He was one of the firemen, or whatever he was.

Teiser: Page 40.

B. H. Schmidt: That was the boiler room.

Teiser: Did the power to run all those presses come from the boiler room?

B. H. Schmidt: Some of it, yes. A lot of it was electricity?

Teiser: Did you have your own electrical plant?

B. H. Schmidt: No, we got it in from the outside.

Teiser: I see. It was all direct current, then wasn't it?

*Max A. Schmidt.

B. H. Schmidt: Indirect too. We had both.

Teiser: Page 41, the machine shop. What was that used for?

B. H. Schmidt: It was used for repair work and different things that we had to do. There is Mr. Rahsskopff. That's the foreman.

Teiser: The sixth from the left is the foreman, in an apron and jacket.

B. H. Schmidt: I can't think of his name now.

Teiser: Page 42, electrotyping.

B. H. Schmidt: That's where we made the electrotypes.

Teiser: It looks like dirty work.

B. H. Schmidt: It was.

Teiser: How did they make them?

B. H. Schmidt: It was poured. It was a lead mixture.

Teiser: Page 43.

B. H. Schmidt: Electrotyping, same thing.

Teiser: Did you run much of your work from electrotypes?

B. H. Schmidt: A lot of it. All the printing was done from electrotypes. Of course the lithographing was done from a lithograph plate.

Teiser: Page 44.

B. H. Schmidt: Here's where we hung the paper for seasoning. That's where the girls hung up the sheets.

Teiser: Page 45.

B. H. Schmidt: Box making and carpenter shop.

Teiser: Were those boxes that you made commercially, or for your own use?

B. H. Schmidt: The cartons were made for shipping and things like that?

Teiser: For your own use in shipping?

B. H. Schmidt: Yes.

Teiser: You didn't, at that time, make cartons for others?

B. H. Schmidt: Wooden cartons--no. But lots of paper cartons.

Teiser: Page 46.

B. H. Schmidt: That was the cutting department. These are all cutting machines in there.

Teiser: Page 47, die cutting.

B. H. Schmidt: We used to have dies that we'd put on top of the sheet, and the press would come down and cut the die and cut the labels, you see. Little heart shapes, or anything.

Teiser: That was hand work, wasn't it, making those dies?

B. H. Schmidt: Yes.

Teiser: Page 48.

B. H. Schmidt: The varnish machines.

Teiser: Did you varnish all the labels?

B. H. Schmidt: A lot of them, yes. Of course a lot of them weren't varnished.

Teiser: Were the varnishes formulated in the chemistry lab too?

B. H. Schmidt: That was a regular varnish, prepared varnish, made by the ink people. The sheet would come in here and go around and go through a hot box [to be dried] 'way down here, and then we'd gather it up down there.

Teiser: This is a hot box, this wooden structure on legs?

B. H. Schmidt: Yes, about a block long. Here's the varnish here, see?

Teiser: Right at the front. This front roller is applying the varnish?

B. H. Schmidt: Yes. That sheet was there just to--I don't know why, to keep the dust off, I guess.

Teiser: In the foreground there.

B. H. Schmidt: That's Henry Hageman, the foreman.

Teiser: In the foreground.

Page 49. Corrugated paper department.

B. H. Schmidt: We made our own corrugated.

Teiser: That was a gluing process? Laminating?

B. H. Schmidt: Corrugating was taking two pieces of paper and putting a wrinkle in between and pasting it together. We used to make millions of corrugated boxes.

Teiser: Was there automatic equipment?

B. H. Schmidt: Oh sure, great big long presses.

Teiser: Is this just where the pieces were finished?
You can't see any of them in the picture?

B. H. Schmidt: No.

Teiser: Page 50. What was that in the middle there?
That piece of equipment.

B. H. Schmidt: That's for die cutting.

Teiser: Here's 51.

B. H. Schmidt: That was one of the corrugated machines.

Teiser: This is what corrugated board was made on?

B. H. Schmidt: Yes. You take it out and press it down through
here.

Teiser: It went in this front end, to the left, and
out the far end, to the right. This is a belt,
is it, an endless belt that is sagging under
it?

B. H. Schmidt: Yes. That's where the sheets were laid when
they were glued.

Miscellaneous Photographs

Teiser: Now I'm going on to the loose pictures. This
one marked on the back "Wm. Hollingsworth"
I'm going to number 51-A.

B. H. Schmidt: That's a varnish machine. You feed the sheet

B. H. Schmidt: down underneath here and it would come up, get varnished, and go on through a hot box.

Teiser: This loose picture numbered 51-B: "Schmidt Lithograph Co., Aug. 1914. 3600 Imp. per hour." It says on the back that it came from "Leipsig Lindeman."

B. H. Schmidt: You'd lithograph the sheets and then run them through this bronzing machine. They'd come out here, where the bronze would just stick on the wet part of the sheet. It was one operation. We had to bronze it while it was wet.

Teiser: This is another 1914 photograph of the bronzing machine. I've numbered it 51-C. Who are those men standing there?

B. H. Schmidt: That's Andy Hynes and the foreman.

Teiser: Andy Hynes to the left. What are they bronzing there, labels?

B. H. Schmidt: Yes, just putting the gold on.

Teiser: This blue one must be of another bronzing machine? (51-D)

B. H. Schmidt: Yes, bronzing machine, that's it.

Teiser: This 51-E must have been an ad for a piece of equipment.

B. H. Schmidt: That's Mr. Max's signature [initials on back].

Teiser: Oh, it is? "March 14, 1916." Was this a piece of equipment that you were going to buy?

B. H. Schmidt: I guess that's so.

Teiser: What is it?

B. H. Schmidt: It's an offset press.

Teiser: I see, and it was apparently to be paid. . .

B. H. Schmidt: Five per cent cash on acceptance.

Teiser: Do you think they got it?

B. H. Schmidt: Well, I guess so.

Teiser: These last pictures were laid into the backs of ^{the} two albums, with a blue print of a United bronzing machine and a folder for a Smyth gluing and pasting machine. Now I'll go onto the other loose photographs. This is number 52.

B. H. Schmidt: This is a Christmas party of some kind, a dedication or something. I see myself in here.

Teiser: You're in the foreground, third from the right, in shirt sleeves?

B. H. Schmidt: Yes. Arnold Iken, Andy Hynes.

Teiser: Two over from you, to the left.

This is 52-A, a banquet.

B. H. Schmidt: A salesmen's banquet, a salesmen's convention. There's Mr. Max, my dad, Doc Jaggard, Andy George. Dick Schmidt.

Teiser: Dick Schmidt is to the far left?

B. H. Schmidt: Yes.

Teiser: Next to him, second from left is . . .

B. H. Schmidt: Mr. Schoof. Mr. Caldwell, Mr. Ed Lenz.
There's Mr. Miller. That's myself.

Teiser: You're fourth from the right of those standing?

B. H. Schmidt: Yes. That's my brother Carl.

Teiser: Behind you and to the right.

B. H. Schmidt: There's Mr. Wuthmann.

Teiser: Mr. Wuthmann is second from the right of those seated?

B. H. Schmidt: Yes. Clarence Bessing, Ben Dixon.

Teiser: This is picture number 52-B -- Max Schmidt.
Does that look like him?

B. H. Schmidt: Oh, you betcha.

Teiser: With his cap off. He didn't mind having his picture taken, I gather.

B. H. Schmidt: No, he didn't mind it.

Teiser: Was he vain?

B. H. Schmidt: No, no.

Teiser: Number 53.

B. H. Schmidt: That's the anniversary. I mean during the war. These are the nurses.

Teiser: Where was this?

B. H. Schmidt: This is German -- some hall in the city.

Teiser: It's dated November 29, 1919, and says "In honor of our soldiers and sailors."

B. H. Schmidt: It might have been German House. These are all employees.

Teiser: Was it a party for those who returned?

B. H. Schmidt: Yes, something like that. We had a lot of these parties. These are all nurses, all factory girls [in the front row].

Teiser: Did many of the people from Schmidt Lithograph Company go into the war?

B. H. Schmidt: Oh yes, quite a few. I think we had forty or fifty, I guess.

Teiser: Did you have difficulty operating during the First World War?

B. H. Schmidt: No, it was all right. It wasn't too bad.

Teiser: Did you give them all their jobs back when they returned?

B. H. Schmidt: You betcha!

Teiser: Did any of the men in the family go into the service?

B. H. Schmidt: No, no.

Teiser: Here's number 54.

B. H. Schmidt: That's another one of the foremen meetings. Henry Hageman, Louie Miller. That's an old-time one.

Teiser: Fortieth Anniversary of the company, it says.

B. H. Schmidt: Yes. George Hildebrand. That's myself again.

Teiser: You're right about in the center of the back row there.

B. H. Schmidt: Ed Pierce, Joe Westphal, Mr. Schoof. Mr. Max.

Teiser: Standing--Mr. Max in the center, to the left, at the head of the table. Who's on the right?

B. H. Schmidt: I couldn't say.

Teiser: Who's to the left of him?

B. H. Schmidt: That's my dad. My brother Max. . .

Teiser: Second from the left, in the front row at the table, your brother Max.

B. H. Schmidt: Arnold Iken, Andy Hynes, Tony Miller, George Caldwell, Mr. Schoof, Mr. Olsen.

Teiser: These were the executives of the company, were they?

B. H. Schmidt: Mostly foremen and assistant foremen. Factory building there.

Teiser: Oh, that's a model of the factory building on the table.

B. H. Schmidt: Yes. We went to a lot of trouble for the banquets.

Teiser: Here is 56. "Schmidt Lithograph Organization, July 6, 1928." Max Schmidt right in the center, is that right?

B. H. Schmidt: Yes. And there's Mrs. [Marie] Dufour.

Teiser: To the right of him?

B. H. Schmidt: Yes.

Teiser: What was she?

B. H. Schmidt: She was a nurse.

Teiser: In the factory?

B. H. Schmidt: Yes. Helen Barbour, Alice Burke. Oh, I can't think of all their names. My brother Carl. Vic Olsen. Here's all the bindery girls. They had their own uniform.

Teiser: Oh yes, in those kind of smocks in the front row at the left there.

B. H. Schmidt: Yes.

Teiser: And these were the office girls, in dresses at the right?

B. H. Schmidt: Yes.

Teiser: Here are some bindery girls, in smocks, further to the right?

B. H. Schmidt: Yes, those are bindery girls. Mrs. Jennings, she was an old-timer.

Teiser: Is she this woman with the rather longish skirt and the middy collar, in the first row, to the middle right?

B. H. Schmidt: Yes. That's taken right in front of the factory door.

Teiser: They must have had to build a grandstand there to get everybody in.

B. H. Schmidt: They did. They put that up, and just rotated right along. That's myself in here.

Teiser: Oh, you're the furthest one to the left.

B. H. Schmidt: While they were taking the picture, I'd run over and get my picture over here.

Teiser: Are you at the right too?

B. H. Schmidt: No.

Teiser: You didn't run fast enough that day?

B. H. Schmidt: I didn't run fast enough.

Teiser: Did you really do it sometimes?

B. H. Schmidt: Oh yes, it can be done, easy.

Teiser: This is No. 57.

B. H. Schmidt: That's an offset press.

Teiser: This is 58, dated 1952.

B. H. Schmidt: This is a calendaring machine. We used to take the paper and press it through and make it shine.

Teiser: Here's 58-B, same date.

B. H. Schmidt: That's the same thing.

Teiser: Is this the delivery end we're looking at?

B. H. Schmidt: I think so. It looks like it. I think so.

Teiser: Here's 59.

B. H. Schmidt: The paper came in cases like that, some of it. We'd ship out in cases like that.

Teiser: And 60. . .

B. H. Schmidt: That's an offset press, two-color.

Teiser: These look like later pictures. No. 61 is dated 1943.

B. H. Schmidt: That's a coating machine. That's where we coated the paper. We'd run it through and put a coating on it, and then run it down here and dry it and roll it up again.

Teiser: Did you use much roll stock?

B. H. Schmidt: Oh yes, quite a little.

Teiser: What for?

B. H. Schmidt: That's the way it came. And that's the way we delivered some of it. It was easier to handle.

Teiser: Some of it came in sheets though?

B. H. Schmidt: Oh yes.

Teiser: What presses did you use to print on the roll stock?

B. H. Schmidt: Oh, regular rotary presses.

Teiser: Letterpress or offset?

B. H. Schmidt: Offset, I guess. You see, we delivered a lot of these in rolls, to different companies. We sent it back east and they'd chop it up themselves.

Teiser: Oh, I see. Did you do much work for eastern customers?

B. H. Schmidt: Some, not too much.

Teiser: Did the bulk of your work go into the western food industry, could you say? Or the major part?

B. H. Schmidt: A little of everything. All kinds of canned foods.

Teiser: Did can labels make up the most part of your work, the largest part?

B. H. Schmidt: Well, quite a little of it. A lot of it was cartons, you know, boxes.

Teiser: Did you continue doing many wine labels?

B. H. Schmidt: We did a lot of wine labels, all the time.

Teiser: This is Number 62.

B. H. Schmidt: That's the same thing.

Teiser: As 61. Number 63. . .

B. H. Schmidt: The same thing.

Teiser: Oh yes, another print of 61. Number 64.

B. H. Schmidt: That's a calendaring machine too.

Teiser: I guess 65 is the same thing, isn't it?

B. H. Schmidt: The same thing.

Teiser: Sixty-six. There are a lot of prints of this, I guess. And 67 is similar to 62.

B. H. Schmidt: Yes, they're all the same.

Teiser: All calendaring. Sixty-eight and sixty-nine are duplicates too. Here's a new one, 70.

B. H. Schmidt: That's a two-color.

Teiser: Harris?

B. H. Schmidt: Harris press, yes.

Teiser: Who are the men there?

B. H. Schmidt: That's my brother Carl [striped suit]. I guess that's the agent [on top].

Teiser: Let me see then. From left to right is. . .

B. H. Schmidt: Max H. Schmidt, Morton Schmidt, Carl; I don't know who he is, the salesman; and Mr. Diedrichs.

Teiser: Was that just when that Harris two-color was installed do you think?

B. H. Schmidt: I don't know what year. A new two-color offset, yes.

Teiser: Number 71 is called "Second Lithographing Pressroom. . .seed bag lithographing." Is that right? Are those seed bags?

B. H. Schmidt: That is the seed bag division, yes. We made a lot of seed bag cartons, paper.

Teiser: What kind of presses were used there?

B. H. Schmidt: Those were the same, the lithograph presses.

Teiser: Number 72 is labelled on the back "New two-color Hall aluminum direct litho press, July 1920."

B. H. Schmidt: That's my writing. That's a new press.

Teiser: What was it used for?

B. H. Schmidt: Labels, cartons, anything.

Teiser: Who were those fellows, the press crew?

B. H. Schmidt: Yes. There's "Fat" Anderson, the pressman.

Teiser: To the left.

B. H. Schmidt: These are all his helpers. I've got on there "Direct Litho Press," that's not quite right. It's. . .well, call it direct; we called them offset.

Teiser: It is offset, is it?

B. H. Schmidt: Yes.

Teiser: Seventy-three. . .

B. H. Schmidt: That's the artists' room. They all had their own little pigeonholes.

Teiser: Seventy-four.

B. H. Schmidt: That's Mr. Max's press. That's the hand press.

Teiser: Oh, that's his original hand press!

B. H. Schmidt: Yes. He used to pull impressions on it.

Teiser: I wondered if there were a picture of that in here. That was his first one. How in the world did it work!

B. H. Schmidt: It turned around. The stone was laid on in here. It would come down with the impression, and he would roll it off and pull his impression off. It went back and forth on the table.

Teiser: Is it still in existence?

B. H. Schmidt: Yes. It's right in the front office now.

Teiser: Here's 75, ink making department.

B. H. Schmidt: Yes. That's where we ground our own inks.

Teiser: Seventy-six. What was that, do you think?

B. H. Schmidt: Mr. Max's birthday, maybe.

Teiser: What's that over the door?

B. H. Schmidt: That's an elk's head that was put up there for an ornament. This is the lobby of the downstairs. That's Mr. Max's statue in there.

Teiser: Seventy-seven must have been another celebration.

B. H. Schmidt: That's one of his birthdays, yes.

Teiser: Another of Max Schmidt's birthdays. Seventy-eight is what?

B. H. Schmidt: That's while they were building the building, I guess.

Teiser: What building was it?

B. H. Schmidt: Across the street from the old building, 461 Second Street. All concrete.

Teiser: The next block over?

B. H. Schmidt: The next block over towards the waterfront.

Teiser: And picture number 79 is the same building, I see. Number 80 says "Lithographic Pressroom."

B. H. Schmidt: Yes, that's the old lithographic pressroom.

Teiser: In the old building?

B. H. Schmidt: Yes.

Teiser: Eighty-one.

B. H. Schmidt: Here's a poster, that's a regular poster. It looks like he's jumping out at him. There was one like that with Mr. Max. It was a joke.

Teiser: Mr. Max must have been full of jokes.

B. H. Schmidt: Yes, he liked them.

Teiser: Were you all full of jokes?

B. H. Schmidt: Oh, not too much.

Teiser: Eight-two.

B. H. Schmidt: That was the poster room. These 24-sheets, we'd have to lay them on the floor to see them. They usually put electric lights on them.

Teiser: In 81 they were displayed on the wall. Here's 83.

B. H. Schmidt: That's the same thing.

Teiser: Here's another view of it, 84.

B. H. Schmidt: These are all posters.

Teiser: Eighty-five is similar. Eighty-six is what?

B. H. Schmidt: Corrugated rolls. That's where we stored our rolls of prepared paper, and we'd take them down and cut them apart, and coat them, and all that.

Teiser: When do you think these pictures were taken?

B. H. Schmidt: Oh about, I don't know-- '40, '38, '35.

Teiser: Eighty-seven.

B. H. Schmidt: Same thing. They should have dates on these.

Teiser: Eighty-eight.

B. H. Schmidt: Another [of the] poster room.

Teiser: Was this a kind of projector to the right?

B. H. Schmidt: I don't know.

Teiser: Eighty-nine is, I think, very interesting, in the light of later history.

B. H. Schmidt: That's Louis Traung and Charlie Traung, the two brothers. It was the first four-color [offset] press. It was theirs.

Teiser: Oh, it was their factory. Did you install a four-color soon after?

B. H. Schmidt: About the same time.

Teiser: This is 90, dated 1930.

B. H. Schmidt: That's Mr. Max's birthday, I guess. It's his office.

Teiser: And 91?

B. H. Schmidt: This is the lobby.

Teiser: Ninety-two. . .

B. H. Schmidt: Factory, pressroom.

Teiser: This is 93. What is that?

B. H. Schmidt: Oh, just the ink room, ink mill.

Teiser: Ninety-four.

B. H. Schmidt: That's an old-timer. This is the old lithograph plant down at 23 Main Street.

Teiser: Oh, it is?

B. H. Schmidt: Yes. We had a gallery around there and had the job printing presses in here, with the paper stock up in here.

Teiser: This is 95. The same plant?

B. H. Schmidt: Yes.

Teiser: The Main Street plant. Maybe all these are. Ninety-six.

B. H. Schmidt: The same thing on the other side.

Teiser: And 97.

B. H. Schmidt: The same thing.

Teiser: There are some duplicates. Ninety-eight.

B. H. Schmidt: Same thing.

Teiser: Ninety-nine, 100, 101, 102, 103.

B. H. Schmidt: They're all the same.

Teiser: I have heard that the Traung brothers left Schmidt Lithograph Company under something of a cloud.

B. H. Schmidt: I don't think they left with any bad feeling of any kind that I know of. It had been their mind to get into [their own] business.

Teiser: I think I heard somewhere that they had been taking payoffs from an ink company or something of the sort.

B. H. Schmidt: That they might have done, yes, but. . .

Teiser: They were clearly good friends of the Schmidt Lithograph Company later, according to the

Teiser: 1931 photograph [No. 89].

B. H. Schmidt: Yes, they were.

Teiser: These are some miscellaneous pictures. I was looking at them this morning with Mr. Diedrichs. This is number 148.

B. H. Schmidt: That's Max Schmidt [Jr.].

Teiser: Who was Mr. Stieffel, named on the back?

B. H. Schmidt: He was in charge of a lithograph shop back east.

Teiser: I see. It says Chicago.

B. H. Schmidt: I can't think of the name now. Mr. Stieffel was the manager of some lithograph shop back east, I guess.

Teiser: I see. Did Schmidt Lithograph Company own it?

B. H. Schmidt: No, no. Just another company.

Teiser: This is picture 149; Max Schmidt is in the center. Do you recognize the other two men?

B. H. Schmidt: Oh, gee. I guess they're both lithographers, but I can't say who.

Teiser: Here are a couple of old-timers; Number 151.

B. H. Schmidt: Mr. Schoof.

Teiser: What did he do?

B. H. Schmidt: He was an estimator. He passed on prices and things.

Teiser: Was he the one who had been a schoolteacher?

B. H. Schmidt: He was a professor at San Jose High at one time.

Teiser: How did he happen to give up teaching and take to estimating?

B. H. Schmidt: I don't know, I couldn't say.

Teiser: This is 152.

B. H. Schmidt: That's Arnold Iken. He was a metal engraving foreman.

Teiser: This is the one that I was interested in. It says, "Here is a picture of the Lustour Plant enlarged from Otto Schoening's snapshot." This is picture 153. What was the Lustour Plant, and why was everyone interested in it?

B. H. Schmidt: I don't know anything about it. Never heard of it.

Teiser: Apparently people in the company were supposed to look at it, according to the memo attached. This is number 154. It's dated 1953 too. Do you know what that was?

B. H. Schmidt: Allen Chickering's golden wedding anniversary, I guess. It doesn't mean anything.

Teiser: Just a little memento made up for him by the company?

B. H. Schmidt: Yes.

Teiser: This is 154-B--in Honolulu.

B. H. Schmidt: That's my brother Carl.

Teiser: To the right.

B. H. Schmidt: Carl Schmidt. I don't know who the other fellow is.

Teiser: Here's 155. These are all apparently in Honolulu.

B. H. Schmidt: Yes. I imagine that's the varnish machine.

Teiser: And 156.

B. H. Schmidt: That's Paul McIlree. He was the manager of our Honolulu plant.

Teiser: To the right.

B. H. Schmidt: I can't think of who this other fellow is.

Teiser: Here's 157.

B. H. Schmidt: That's the Honolulu plant, I guess.

Teiser: Schmidt Lithograph Company in Honolulu?

B. H. Schmidt: Yes.

Teiser: And 158.

B. H. Schmidt: That's Carl Schmidt and his wife and Richard Schmidt*and his wife. She's dead.

Teiser: Carl Schmidt is left, Richard Schmidt right, and their wives are next to them. That was taken in Hawaii, wasn't it?

B. H. Schmidt: I imagine so. All the leis and stuff. They made quite a fuss about it.

Teiser: Here's 159.

*Richard Schmidt, Jr.

B. H. Schmidt: That's the lithograph plant too.

Teiser: The Honolulu Lithograph was different from Schmidt Lithograph's plant in Honolulu?

B. H. Schmidt: No, it was the same thing. In the beginning it was Honolulu Lithograph, then it turned to Schmidt Lithograph.

Teiser: Was this the same building that we saw back here?

B. H. Schmidt: No, that's a two-story building. I guess that was revised from this.

Teiser: Here's 160. It looks like a beach scene.

B. H. Schmidt: That's a beach scene, Honolulu, Waikiki.

Teiser: 161 is. . .?

B. H. Schmidt: Same thing.

Teiser: This is 162, it's dated 1937.

B. H. Schmidt: These are artists down there. I don't know them.

Teiser: This must be a whole series of pictures of that company, 163, 164. Do you think this was the building?

B. H. Schmidt: I was never in there. I never was down in Honolulu while they had the company. I was there before. When I got through school I went to sea. I went to Honolulu three or four times.

Teiser: You went to sea before you went into this work?

B. H. Schmidt: Yes.

Teiser: What an interesting time you must have had?

B. H. Schmidt: It wasn't bad.

Teiser: How old were you?

B. H. Schmidt: Twenty-one or two.

Teiser: That's a good experience for a young man, isn't it?

B. H. Schmidt: Yes. That was sort of a custom, after graduating from Lick you had to go to sea. It was just the thought.

Teiser: You studied engineering at Lick, did you?

B. H. Schmidt: We called them machinists. It was a machine shop. I graduated from the machine, the mechanical end of it.

Teiser: Here's 165. I guess these are all pictures of that plant.

B. H. Schmidt: These are all Honolulu, yes.

Teiser: No. 166. Is this a Harris?

B. H. Schmidt: I guess it is, a two-color Harris.

Teiser: This is 170. Do you know who that is with Mr. Max Schmidt?

B. H. Schmidt: That's Paul McIlree again.

Teiser: Number 171.

B. H. Schmidt: That's Honolulu Lithograph.

Teiser: This is 172.

B. H. Schmidt: Packing room, shipping.

Teiser: Number 173; this was the plant again.
What is this?

B. H. Schmidt: That's where they hang up the paper for seasoning. See, it's all in the little racks.

Teiser: Inside those metal enclosures.

B. H. Schmidt: Yes, and they blew air into them.

Teiser: These are the fans, in the foreground?

B. H. Schmidt: Yes. It went right straight through.

Teiser: Did they have to do that differently in Honolulu than they did here?

B. H. Schmidt: No, we did it the same way.

Teiser: Number 174 has on the back: "This press is paid for." Whose signature is that?

B. H. Schmidt: Carl, C. R. Schmidt.

Teiser: The same signature is on picture 175. "This press not accepted yet."

B. H. Schmidt: That was during the consolidation, I guess. They had to put prices on the machines.

Teiser: Consolidation of Honolulu Lithograph and Schmidt Lithograph?

B. H. Schmidt: Taking it over, yes.

Teiser: Who had started Honolulu Lithograph Company? How did the company happen to buy a plant there?

B. H. Schmidt: I don't know if we were there first or right after that. I couldn't say. We just wanted to be

B. H. Schmidt: in the business.

Teiser: Number 176.

B. H. Schmidt: That's the same thing, more presses.

Teiser: No. 177 and 178.

B. H. Schmidt: These are all offset presses.

Teiser: Are they all Harrises, do you think?

B. H. Schmidt: Yes.

Teiser: No. 183.

B. H. Schmidt: Wrapping department.

Teiser: No. 184. Is this the delivery end of a press?

B. H. Schmidt: Yes. That would catch the sheets and pile them up.

Teiser: No. 185. What are those racks used for?

B. H. Schmidt: Oh, that's terrible. We wouldn't let them have that that way. They had to be taken out and all squared up.

Teiser: Are they printed sheets?

B. H. Schmidt: They are printed sheets.

Teiser: 186.

B. H. Schmidt: That's coming out of the varnish machine. They had to catch the sheets as they came out. That's what made them so ragged.

Teiser: 187.

B. H. Schmidt: Cutting and wrapping.

Teiser: 188 is the pressroom again?

B. H. Schmidt: That's right.

Teiser: 189--this is 1937.

B. H. Schmidt: That's the paper as it came in. We used to ship it down to Honolulu.

Teiser: In boxes?

B. H. Schmidt: Crates.

Teiser: Did you ship it from here?

B. H. Schmidt: Yes. We coated it and cut it and stacked it, and sent it to Honolulu. Of course, they bought some uncoated paper too, for regular labels.

Teiser: 190.

B. H. Schmidt: That looks like the transfer room. That's where they made the originals, then put them on big sheets and put them on the press.

Teiser: 191.

B. H. Schmidt: That's a bronzing machine.

Teiser: 192.

B. H. Schmidt: That's where the girls are squaring the sheets. You see they take them and square them; then they put them right over on the cutter and chop them up.

Teiser: 193.

B. H. Schmidt: That's the same.

Teiser: What's that machine?

B. H. Schmidt: That's likely a varnish machine.

Teiser: 194 is. . .?

B. H. Schmidt: That's a cutting machine. You see where they've got the labels?

Teiser: Yes.

B. H. Schmidt: The girls would wrap them up over here.

Teiser: 195 is quite a group.

B. H. Schmidt: They are all Honolulu people except my brother Carl and Dick and Paul McIlree.

Teiser: Let's see--Paul McIlree is on the left end?

B. H. Schmidt: Yes, then Carl Schmidt and Richard Schmidt.

Teiser: Those are one, two, and three in the foreground, on the left.

B. H. Schmidt: He was manager of the plant.

Teiser: The man in the suit and a flowered shirt?

B. H. Schmidt: Yes.

Teiser: Number 196 is dated 1955. These are the same three? Carl Schmidt. . .

B. H. Schmidt: Richard

Teiser: And Paul McIlree.

B. H. Schmidt: Where did you get these pictures?

Teiser: These are all from Mrs. Norris.

B. H. Schmidt: Oh, Stewart Norris.

Teiser: Yes. I think her father had gathered them up, or they'd just accumulated over the years.

- B. H. Schmidt: Yes, they just accumulated. They are left over from Dick Schmidt's estate, I guess.
- Teiser: There are a couple of more general questions I had to ask you. Did you have typesetting equipment?
- B. H. Schmidt: We had a lot of type. We had a typesetter. We set type.
- Teiser: By hand?
- B. H. Schmidt: Hand operation, yes.
- Teiser: You didn't have any Linotypes?
- B. H. Schmidt: No, we didn't.
- Teiser: When you had text matter to set. . .
- B. H. Schmidt: We'd have it set outside, in another company.
- Teiser: Who generally set type for you?
- B. H. Schmidt: Oh, I don't know; I've forgotten now.
- Teiser: Did you have good typesetters? I notice there aren't any pictures of people setting type in the albums, and I wondered about it.
- B. H. Schmidt: There was one fellow named Jury; he was the foreman of the type department. Richard Jury.
- Teiser: How many people were in the type department?
- B. H. Schmidt: He only had a helper and himself. We didn't do too much of it; a lot of it we sent out and had done outside.
- Teiser: Then I wanted to ask about the company's exhibit in the 1915 Exposition. What was that exhibit?

B. H. Schmidt: Lithograph work.

Teiser: Did you have any equipment running at the fair?

B. H. Schmidt: No, just reproductions of the work we had been doing.

Teiser: I think Mr. Diedrichs said that you also allowed the public to come and look at the presses running.

B. H. Schmidt: Oh yes, at times. We'd take school children at times too.

Teiser: There's a big book that was given to the Bancroft Library by the company. Signatures of people who, I guess, visited the 1915 exhibition. Do you remember seeing that?

B. H. Schmidt: The guest book.

Teiser: Was that at the exhibit at the Exposition?

B. H. Schmidt: Yes.

Teiser: It was not kept in the plant?

B. H. Schmidt: We kept it after we were through with the exhibition; we took it down to the plant. That was a special book just for who visited.

Teiser: What had been on the block where the second building was built--the one completed in 1925?

B. H. Schmidt: That was Lachman [and] Jacobi wine company that was in here, across the street. We tore

B. H. Schmidt: down what was left of Lachman, Jacobi; that was just a brick building. I think Lachman, Jacobi burned down during the fire.

Teiser: How did you happen to build that big a building at that time?

B. H. Schmidt: We needed it. We had the corrugated in there [looking at a photograph of Plant No. 2].

Teiser: On the first floor?

B. H. Schmidt: Yes. The paper stock was all in here.

Teiser: On the second floor.

B. H. Schmidt: Then the seed bag was on the third floor. The transfer room and the lithograph transfer department were on the fourth floor.

Teiser: Where it was light?

B. H. Schmidt: Yes. We had good light all around the building.

Teiser: Does it cover the whole block?

B. H. Schmidt: Yes. We now have a bridge across.

Teiser: To the old building?

B. H. Schmidt: Yes.

Teiser: When they merged the two companies recently, how did they fit all the equipment in there?

B. H. Schmidt: You mean the Stecher-Traung-Schmidt?

Teiser: Yes.

B. H. Schmidt: We had more room than we needed at times. They [Stecher-Traung] disposed of a lot of their old equipment and put the rest of it in this building.

Teiser: Where did they put their big roll-fed press?

B. H. Schmidt: That's in this building on the ground floor. This building had a big basement too.

Teiser: This booklet that Mr. Diedrichs lent me, put out when the new building was dedicated, looks as if it had been got out by the employees.

B. H. Schmidt: They supervised it.

Teiser: Where was it printed?

B. H. Schmidt: Printed out of the shop.

Teiser: Who do you think set the type for it?

B. H. Schmidt: Oh, they maybe had it set up outside.

Teiser: There must have been a lot of family feeling among the people who worked for the company.

B. H. Schmidt: They were all quite friendly all the time. We never had many rows.

Teiser: Did Max Schmidt, Sr., create that atmosphere originally?

B. H. Schmidt: Oh, maybe a little. I think it grew up with the juniors.

Teiser: Your generation?

B. H. Schmidt: My generation, yes.

Teiser: Did any of you in your generation ever expect to do anything but work at the Schmidt Lithograph Company?

B. H. Schmidt: Most of them worked there all their lives. Of course, some of them didn't go into the

B. H. Schmidt: company. My son never was in the business. He wanted to be an architect and a contractor and a builder, and that was it. We didn't coax him either. There's too much of fathers making their sons go into their own business. To me it isn't just right.

Teiser: This memorandum of 1953 that we were looking at before--[attached to photograph number 153]. I was interested in some of the names[listed on it]. Who was O. Schoning?

B. H. Schmidt: Otto Schoning? He was the head of the seed bag company when we bought it.

Teiser: And he stayed with the company?

B. H. Schmidt: Yes.

Teiser: What did he do?

B. H. Schmidt: He was one of the vice-presidents and managed the seed bag division.

Teiser: Who was G. Taylor?

B. H. Schmidt: George Taylor. He was head of estimating and all that.

Teiser: Who was Mort?

B. H. Schmidt: Mort Schmidt was Richard Schmidt's son.*

Teiser: And what did he do.

B. H. Schmidt: He was secretary of the company.

Teiser: And E. F. Wuthmann?

* Richard Schmidt, Jr.'s son.

B. H. Schmidt: He married Dick Schmidt's sister, Mrs. Wuthmann now. He was head of the corrugated.

Teiser: L. Schmidt was Lorenz Schmidt?

B. H. Schmidt: That's my brother Carl's son. He was a salesman.

Teiser: And this is Verne Bonette, is it?

B. H. Schmidt: Verne Bonette, he was one of the office clerks.

Teiser: J. E. Hamilton?

B. H. Schmidt: John Hamilton. He was in sales. And Harry Anderson, he was in purchasing.

Teiser: And B. Hamann?

B. H. Schmidt: He was in estimating.

Teiser: P. Crain?

B. H. Schmidt: Percy Crain was then the head of the personnel department.

Teiser: B. D. Dixon?

B. H. Schmidt: Ben Dixon, he was one of the sales managers.

Teiser: Guy Street.

B. H. Schmidt: He was in advertising, order department. Norman Hamilton was my assistant. The shipping department was Carl Barthels.

Teiser: He was head of the shipping department?

B. H. Schmidt: Yes. Ernie Wuthmann, Jr., he was in the art department.

Teiser: R. Duerson?

B. H. Schmidt: Duerson, he was in selling; a salesman.

Teiser: And Stewart Norris, what was he doing then?

B. H. Schmidt: He was under me.

Teiser: I guess Dolly Ohls was somebody's secretary?

B. H. Schmidt: Yes. She was Dick Schmidt's secretary.

Teiser: I'm very grateful to you for your patience in going over all this. It certainly is kind of you to give the time and the effort.

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Max Schmidt's 1916 New Years Card
This is a xerox copy of an elaborate three-dimensional multi-colored stand-out card.

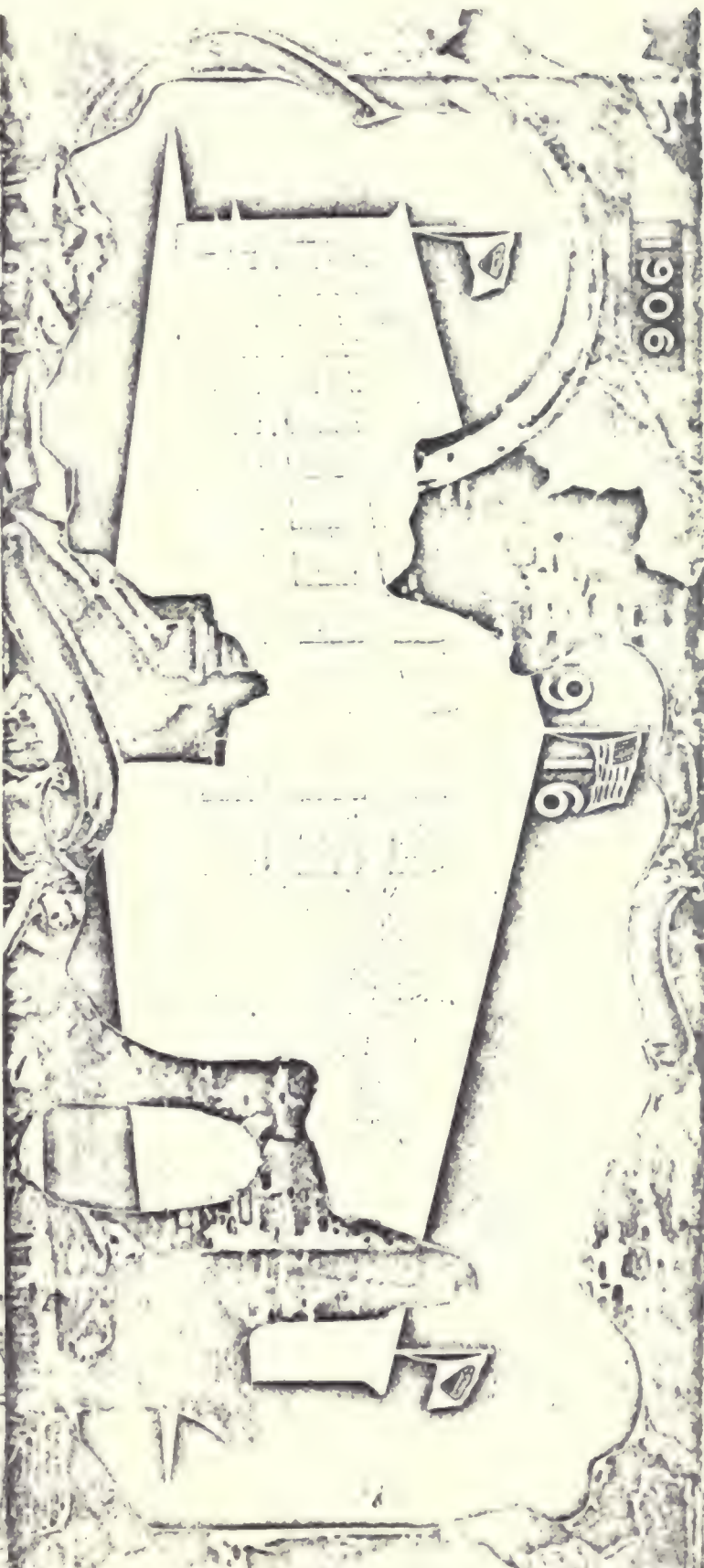
1906

TEN YEARS AFTER

1916

1906

9 116



Schmidt Lithograph Company

San Francisco, Cal.

BRANCH OFFICE MANAGERS

Fresno, California	L. A. Miller	16 years with Company
Los Angeles, California	E. H. Lenz	8 "
Seattle, Washington	H. W. Johnston	8 "
Salt Lake City, Utah	Ray Whittern	4 "
Portland, Oregon	J. C. Moore	3 "
Honolulu	R. J. Blake	1 "

HEADS OF PRINCIPAL DEPARTMENTS

	With Company	With Company
Executive	44 years	Transfer
Gen'l Manufacturing	41	Sketch
Equipment	40	Electrical
Map Engraving	37	Estimating
Plate Printing	35	Asst. Superintendent
Metal Engraving	34	Purchasing
Accounting	30	Bookbinding
Stone-Engraving	27	Photo-Engraving
Litho. Printing	24	Corrugated
Traffic	34	Gen'l Information
Engraving	30	Chemical Laboratory
Carton	30	Job Printing
Varnishing	19	Machinery
Art & Engraving	18	Factory Office
Sales	18	Poster
Order	17	Credit
		G. Soderwall
		C. A. Beck
		M. A. Schmidt
		G. Schoof
		Bra Schmidt
		R. Schmidt, Jr.
		Wm. Berry
		W. Backi
		J. Perry
		Mrs. E. W. Jennings
		R. P. Jaggard
		F. Leanderdale
		J. Wentphal
		Geo. Taylor
		W. C. Foerster
		P. A. Powers

SCHMIDT LITHOGRAPH COMPANY

HEAD OFFICE—SAN FRANCISCO

SEATTLE PORTLAND FRESNO LOS ANGELES SALT LAKE CITY HONOLULU

ESTABLISHED 1872 INCORPORATED 1883

STILL UNDER MANAGEMENT OF ITS FOUNDER

CAPITAL PAID UP \$468,950.00 SURPLUS \$106,550.90 DIVIDENDS PAID \$446,187.06

BOARD OF DIRECTORS

IVEY L. BORDEN

Director Bank of Alameda
10 years on Board of Directors

J. K. MOFFITT, Cashier First Nat'l Bank

8 years on Board of Directors
(James Moffitt served 25 years)

ALLEN CHICKERING

Chief Clerk & Gregory, Attorneys
2 years on Board of Directors
(W. H. Chickering served 31 years)

M. SCHMIDT

President Schmidt Lithograph Co.
33 years on Board of Directors

E. L. HUETER

President Bass-Hueter Paint Co.
33 years on Board of Directors

R. SCHMIDT

Vice-President Schmidt Lithograph Co.
33 years on Board of Directors

RICHARD SCHMIDT, JR., 1st year on Board of Directors

PAYROLL

1874	4,100.50
1884	20,246.00
1894	70,140.61
1904	237,909.75
1914	349,393.68



This is a xerox-copy of the
1936 Stand-out New Years card

1850
START

1856-1866
EDUCATION

1866-1871
SAILOR

1871
CALIFORNIA

1875
MARRIAGE

1936
STILL FISHING
FOR BUSINESS

HAPPY NEW YEAR

What I've carved in wood, I'm showing you, my friend,
Tells the story of my life—all but the end.
May Fate show you only the best of her tricks
During NINETEEN HUNDRED and THIRTY-SIX.

Max
S. Francisco

LITHOGRAPHIC LEADERS.

Biographical Sketches of Some of the Men Who Have Made Lithographic History.

This is the second of a series which will appear in this publication.

MAX SCHMIDT.

The fact that Max Schmidt was born in Schoenbaum, near Danzig, in Germany, on February 17, 1850, is important only as a starting point. At the age of 22, without a word of English, he landed in San Francisco. That is of the greatest importance. The day he first put foot on California soil was the most significant in his life, for he insists it was California that gave him his opportunity.

He was twenty-two, he had but a self-taught knowledge of English, and he did not even know the meaning of the word lithography when he obtained a job as a transfer man for the *Daily Stock Report*, a San Francisco publication that was what its name indicated. There was just



MAX SCHMIDT

one circumstance that a seer might have said inclined him to the career he was about to embark upon and follow for the remainder of a long life. The boy could letter very neatly. All the seven years he had sailed the seas he had kept a log, and its lettering—the log is still in existence—is very neat and precise.

One week of gratuitous service, and at the end of the second Max Schmidt received his first pay—\$3. The \$3 a week did not interest him greatly. He had driven a bakery wagon for twice that amount. At the end of two months of bakery wagon driving he was still a bakery wagon driver. But at the end of two months of work as the *Daily Stock Report's* deliveryman he was beginning to learn the rudiments of engraving.

During his first year in San Francisco he worked at several jobs. After that first berth with the bakery they all had to do with printing, the making of labels and the like. A combination of circumstances was shaping his destiny. Definitely the sea was behind him now. Gone the old wanderlust. He liked San Francisco. He liked lithography. He liked the idea that he was learning a

trade. He liked to use his hands. And he liked to use his wits, too.

Came the second big date in Max Schmidt's existence, October 2, 1872. On that day he was let out of a job by Korbel Bros., manufacturers of cigar boxes, labels and brands. He had saved just \$18 during nearly a year of hard work. He had felt his way in English. He had mastered his tools and had built up a lot of fatih in himself.

Korbel Bros. didn't "fire" Max Schmidt. They let him go, reluctantly, because they had no more work for him to do. Next to landing in San Francisco, rather purposelessly, being let out of that job was the best thing that ever happened to him.

Ten dollars of his savings went to pay the rent of a ten by twelve room at 535 Clay Street. He hung out a sign bearing the legend M. Schmidt & Co. and struck out in business for himself. His was a one-man lithographing plant. That was fifty-four years ago and the seed of the Schmidt Lithograph Company, a great business.

Up to this point we have seen Max Schmidt as a wideawake young man looking for the main chance. California teemed with Max Schmidts—lively young men eager to get ahead. But with his embarkation in business of his own he becomes an empire builder, cleaving to a rock bottom—a lithographer's stone.

The Sacramento River, flowing from the Sierras to San Francisco Bay, overflowed with salmon. A fishing industry was being built along its banks. The gold rush was of the epic past, but mining was being carried on yet by stock companies. The gold fever was still in the blood and it was not a healthy condition. People were buying mining stocks blindly, mining companies were being organized on wild hope. Whether there was any gold in the mines—whether, indeed, there were any mines—there was demand for stock certificates neatly lithographed. Many a promoter brought his schemes to the little establishment of M. Schmidt & Co., to be spread on heavy paper.

Along with the mines were the wines. Here was a genuine business, just getting under way when Max Schmidt launched out for himself. He grew and expanded as the Germans and the Italians up in the hills north of San Francisco harvested their grapes and pressed out the juice and bottled it. They needed labels for a product that was to take its place among the famous vintages of the world, to flourish until a legalistic drouth sent the vintner into retirement. Schmidt became identified with and necessary to a tremendous industry. Up in the St. Helena Mountains were miles of tunnels and barrels filled with the juice of the grape, aging against the day of export. Famous names were to go forth to far tables of connoisseurs—Asti, Italian-American, Landsberger & Co., Gundlach-Bundschu—bottled life and effervescence, bearing labels printed by M. Schmidt & Co.

One bee does not make a hive single-footed, and Max Schmidt did not build up single-handed the Schmidt Lithograph Company from a one-man concern to what it is to-day. Always he has had the co-operation of loyal workers. Rahsskopff saved the house of Schmidt with his varnishing machine. But more than to Rahsskopff, more than to any other one man in the organization, Max Schmidt owes success to his brother Richard, who has been a pillar in the house for fifty-one years. Richard Schnjdt is a quiet sort, but a tremendously capable man, and for more than half a century every detail of the business has been at his fingers' end.

Without money—he gave up the \$60 wages due him when he quit his ship on December 9, 1871—Max Schmidt cast his lot in the land of opportunity, made the most of things and grew with the West. He profited by change of location, by the creative genius of others, and developed considerable on his own hook. That he grew and prospered was but meet and natural, for by his hard work, his grit and his faith he became an important cog in the great wheel of progress.

Ruth Teiser

Grew up in Portland, Oregon; came to the Bay Area in 1932 and has lived here ever since.

Stanford, B. A., M. A. in English, further graduate work in Western history.

Newspaper and magazine writer in San Francisco since 1943, writing on local history and economic and business life of the Bay Area.

Book reviewer for the San Francisco Chronicle since 1943.

As correspondent for national and western graphic arts magazines for more than a decade, came to know the printing community.

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